

NOVEMBER, 1954

music journal



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MUSIC JOURNAL—NOVEMBER

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. . . Talk about music

MMUSICAL CEREAL BOXES are the newest wrinkle for children, according to a release from General Mills Company. Going through a grocery with small fry in tow is a harrowing experience at best, but now mothers may well look forward to having their shopping complicated still further with demands for breakfast food boxes playing "Take Me Out to the Ball Game," "Pony Boy," "Three Little Fishes," "Music Goes Round and Round," "On Top of Old Smokey," "Dixie," "Sparrow in the Tree Top," and "Yankee Doodle." The recorded acetate film is pasted to the paper carton, and the consumer may have music while he crunches simply by cutting out the sphere along a dotted line, punching a hole through the middle with a pencil, and placing the record on a player. The record itself is a five-and-a-quarter-inch, 78 rpm disc, which, according to the manufacturer, will survive being tossed on the floor, stepped on, and rubbed with the sole of your shoe!

THE NBC SYMPHONY, although officially disbanded at the end of last season, has been revived by the orchestra members themselves. The 92 players have organized under the name of the Symphony of the Air forming a non-profit membership corporation called the Symphony Foundation of America, Inc. Don Gillis, NBC producer of the orchestra's broadcasts, is president. Recordings and a Carnegie Hall concert are planned for this fall.

SIGMUND ROMBERG's collection of more than 4,000 vocal scores of operas, operettas, and musical comedies, plus other rare and valuable manuscripts spanning three centuries (see the Romberg story in the September issue of *MUSIC JOURNAL*), has been turned over to the University of California in Berkeley. Among the items are 145 scores of English comedy operas of the late eighteenth and early nineteenth centuries; ten scores by Lully, five by Gluck, and some Stephen Foster first editions. The bulk of the collection will be housed in the General Library on the Berkeley campus until the school's new music building is completed within the next few years.

PHILADELPHIA IS LOSING the Philadelphia La Scala Opera Company this season because of "increasing costs of production and the failure of the company to receive financial help from the city," according to a recent news report. The company has turned down an

offer to move to Detroit, according to general manager Humbert A. Pelosi, but is asking for a share of the \$100,000 granted to the Philadelphia Orchestra and the Robin Hood Dell summer concert series. Seems the baseball controversy isn't the only problem in the city of Brotherly Love.

DATES AHEAD: The thirtieth annual meeting of the National Association of Schools of Music will be held at the Statler Hotel in Los Angeles from December 29 through the 31st. Official delegates will include the heads of 225 member schools. Harrison Keller of the New England Conservatory is president of the association.

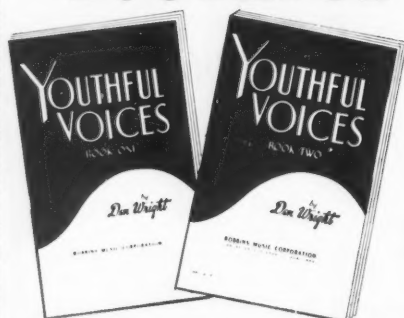
The Mid-West National Band Clinic will be held in Chicago at the Hotel Sherman on December 15 through the 18th. Speakers include Colonel S. E. Mear, Chief of the Armed Forces Bands; Dr. Raymond F. Dvorak; Dr. Edwin Franko Goldman. Nationally famous bands will appear in concert, and there will be special clinics on all phases of various band problems. Reservations and a full program listing may be obtained by writing to Lee W. Petersen, Executive Secretary, 4 East 11th Street, Peru, Illinois.

NEW FACE AT THE MET. Marian Anderson will make her debut as Ulrica in the Metropolitan Opera Company's revival of Verdi's *Un Ballo in Maschera* early in January. Dimitri Mitropoulos will conduct and Herbert Graf will stage the production.

THE AMERICAN GUILD OF ORGANISTS has listed the following names of those who successfully passed the 1954 Guild examinations. Fellowship: Heinrich Fleischer, Theodore Clark Pierce, William Gerald White. Associateship: Mother C. A. Carroll, Frederick C. Denham, A. Eugene Ellsworth, Mark Fax, Mrs. Margaret Wooster Freeman, Ronald Lee Gould, Lester Herbert Groom, George Edwin Hannahson, Thelma M. Hubbert, Reuel Lahmer, Claude P. Legace, Gloria E. Meyer, Joseph E. Miranda, Martha Oberg Phillips, James S. Robinson, Merle Theodore Schilling, Jr., Albert C. Sly, Evelyn M. Sproul, Fred S. Thorpe, Clarence R. Warrington, Jr., Margaret Weber, Mary Louise Wright, Karl T. Zapf. Choir Master "A": Amelia Hall Cardwell, Roy Wallace Clare, Royal R. Duckworth, Broyles Hall, Paul Robert Hamill, George Edwin Hannahson, Joseph Schall Lilly, Patricia Garrigus

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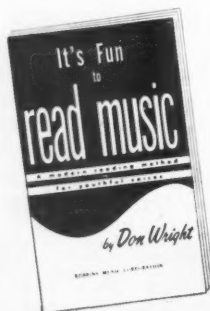
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DIMITRI TIOMKIN, Academy Award-winning composer of movie scores, describes as "tragic" the lack of adequate modern auditoriums in the country for concerts, opera, and theatre productions. After a tour of major cities he remarked, "Many of the houses that are available to touring attractions in every phase of show business are forty to fifty years old and are located in inaccessible parts of town."

A PERMANENT HOME BASE for the Columbus Boychoir School has been established at Princeton, New Jersey. The school announces the purchase of the property where the group has been residing since 1950. The hundred-acre estate, located southwest of the city, was formerly the home of Gerard B. Lambert. Through the cooperation of the Westminster Choir College, the Boychoir School moved from Columbus, Ohio, (where the Boychoir was founded in 1939 by Herbert Huffman) four years ago. The concert choir of the school is touring currently in the southeastern section of the country in a specially designed bus complete with piano, school desks, public address system, and lunch counter.

Below: Robert Wangerin, manager of the Louisville Symphony, nails down one of the signs which are now posted on all roads approaching the city.



MUSIC JOURNAL

New Faces in new places

NEW symphony conductors for the current season include **Robert E. Lovett**, Anderson (South Carolina) Symphony; **Geoffrey Hobday**, Charleston (West Virginia) Symphony; **Jacques Singer**, Corpus Christi (Texas) Symphony; **Frank Miller**, Florida Symphony at Orlando; **Lawrence Burkholter**, Lima (Ohio) Symphony; **John T. Ventozzi**, Pensacola (Florida) Symphony; **Emil Raab**, Plymouth Symphony and Grosse Pointe Symphony, Michigan. Mr. Raab is supplying for **Wayne Dunlap**, the regular conductor, who is studying in Europe this winter. **Henri Nosco**, Scandinavian Symphony, Detroit; **Piero Bellugi**, Tri-City Symphony, Davenport, Iowa.

Ralph Burgard has been named assistant manager of the Buffalo Philharmonic. **Mrs. Virginia Carter** takes over as manager of the Chattanooga Symphony, and **Marvin Foster** as manager of the Madison Civic Symphony. **Kenneth G. Schuller** is the new manager of the Tulsa Philharmonic.

Thomas Nee, assistant professor of music at Hamline University, St. Paul, Minnesota, is the newly appointed conductor of the Civic Orchestra of Minneapolis . . . Cornell University adds **Karel Husa**, European composer, to the music department faculty . . . **Robert Bickel** moves from Columbia University to the Eastman School of Music in Rochester, New York, as a member of the English faculty. Other appointments at Eastman include **David Van Hoesen**, instructor in bassoon; **George Miquelle**, former cellist with the Detroit Symphony Orchestra, as head of the chamber music department. **Clair Van Audsall** is the new manager of the Kilbourn Hall Concert Bureau at the school, succeeding **Mrs. Henry Putnam** who resigned last summer. **Mrs. Ralph Bigelow** is assistant manager.

Composer Robert Ward, now special assistant to the President at Julliard School of Music, takes over as public relations director for the school . . . New treasurer of the Associated Male Choruses of America is **J. Fred Rau** of Baltimore. He succeeds **Clarence Eddy** who held the post for nine years.

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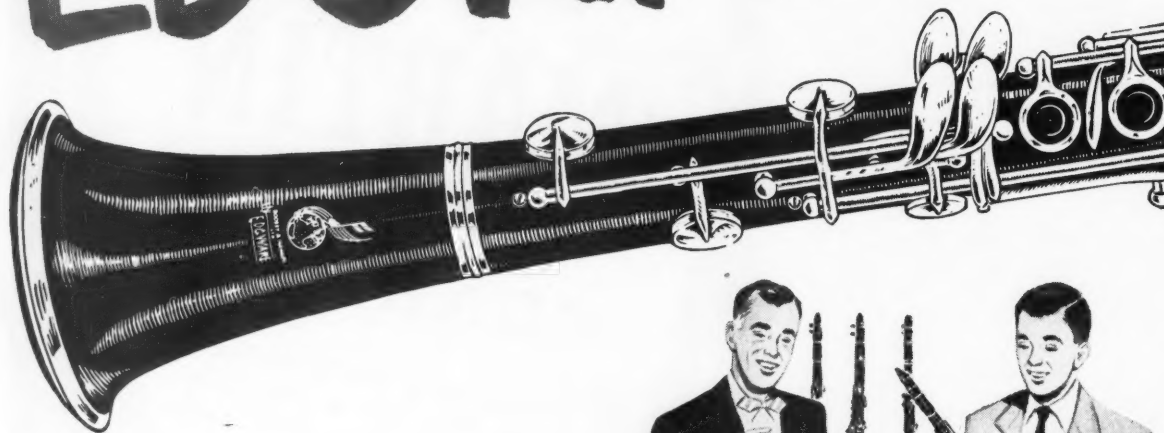
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I'm through with Hi-Fi!



WILLIAM J. MURDOCH

IF anyone is interested, I have given up on hi-fi.

When you get to the point where you wish Rossini had never written that *pizzicato* bass underlying the song of the cello in the opening movement of his *William Tell* overture because you can't get it to thump through your loudspeaker the way you think it should, you have gone too far. You had better go back to fundamentals, and that is what I have done.

I found them, discarded and dusty, in our old radio-phonograph console, scattered in among some old cactus needles, just where I had left them months and months ago. Now fundamentals are invisible, of course, but nonetheless real, and they shape up something like this: (1) Recorded music is meant to be enjoyed. (2) You cannot enjoy recorded music or anything else if you are concerned primarily with picking it to pieces.

Listening to records was once a fairly simple matter. You put one on the turntable and listened to it. There was record scratch, there was hiss. There were blurred passages and distortion. There were, you knew, many notes you could not hear, because it was common knowledge that no needle or amplifier could get everything off a record that the orchestra and recording engineers put onto it. The piccolo climbed right out of earshot in the bounding recapitulation in Berlioz' *Roman Carnival* overture, and the basses trod a silent path as they

Mr. Murdoch is a free-lance writer now living in Des Moines. His stories have appeared frequently in MUSIC JOURNAL.

got down to business in the second movement of Schubert's *Unfinished*. But you didn't fret about it, because there was still a deal of music for you to enjoy.

Then along came high fidelity with its arrogant assumption that anything a recording engineer can put onto a disc can be taken off again, cleanly and clearly, right in the comfort of your home. How did they get that way? With woofers and tweeters and variable reluctance and pre-amplification and equalization and roll-off and db boost and push-pull power—that's how they got that way. Edison never had it so complicated!

Please do not misunderstand me. This is no peevish quarrel with the engineers, manufacturers, vendors, and devotees of high fidelity recording apparatus. I do not wish them ill, even though they have kept me up too late on too many nights as I fiddled with rheostats, resistors, tubes, transformers, and assorted electronic devices in an un-failingly frustrating effort to get more zing out of Sir Thomas Beecham's triangle in *Anitra's Dance* or put a sharper edge on Pierre Monteux's trumpets in the finale of D'Indy's *Second Symphony*. I just wish they had left me alone, that's all.

Old-Fashioned Kind

There I was, sitting in the maple wingback chair in our living room, abusing the hassock with my stockinged feet and listening to one record after another on our old-fashioned radio-phonograph and enjoy-

ing them. Beethoven's *Fourth Symphony*, my favorite of all the nine, with its tender *adagio*. Sibelius' *Karelia Suite*. Schubert's *Trout Quintet*. Mendelssohn's undulating melodies which mount into furious breakers to crash into *Fingal's Cave*. The glitter of Gershwin in *An American in Paris*. The G Minor *Symphony* and its trio that is a distillation of the aloneness of Mozart. All these and more. I enjoyed every note I heard, and those I couldn't hear didn't bother me at all.

Do you think the hi-fi people would let me get away with that? No indeed! I was just the tin-eared ignoramus they were after, and they came at me from magazine pages by the score. It was not long until they had convinced me that what I had been hearing on my conventional radio-phonograph (how they do take the class out of that once-honored word, conventional) was little better, if any, than a five-piece kazoo orchestra from the elementary school. If I really wanted to hear all the music I had paid for on my records, they told me, I simply must get high fidelity equipment.

So, quicker than a Paganini cadenza, even before my wife could tell me for the fourth time that neither she nor the children had had any new clothes since the first of the year, I bought the works: new amplifier, record changer, diamond stylus, compensator, coaxial speaker, speaker cabinet, a mile of wire, solder, soldering iron. There! I had done it. I had my hi-fi.

The first record I tried on my new equipment was Beethoven's *Egmont*

(Continued on page 49)

MUSIC: Elixer For the Aged

JAMES NORMAN

MUSIC, one of the world's oldest art forms, has emerged as the newest miracle drug for thousands of elderly people who refuse to write coda to their lives.

Take Gussie, for instance, who has become a celebrity with the simple aid of a triangle. Gussie, now past sixty, never dreamed of playing in an orchestra. The closest she got to that was her phonograph switch. But when her family grew up and left home and her domestic chores were cut in half, she began spending her afternoons at the Sirovitch Day Center, New York City, where elderly people gather for companionship.

Her interest in the Day Center's Over-Sixty Symphony prompted the director to invite her to play in it. Now, when she taps her triangle according to the score, she's as proud as a new mother, for Gussie has found a new love, music. She is a celebrity in her own heart for her skill, along with that of others, is applauded by patrons.

Gussie is a member of a new family, the family of melody. She is one of the thousands of tootling, bowing, blowing amateurs who belong to the country's more than 1,200 community bands, 1,000 amateur civic orchestras, and thousands of smaller ensembles. And the tempo in founding new ensembles has been stepped up.

James Norman is a free-lance writer who lives in Louisville, Kentucky.

The wealth of personnel is drawn from those thousands of people who stored away their music dreams, waiting for an opportunity some day to get intimate with music. The realization is that music is fun, a challenge that relaxes, and gives the participant an extra voice for expression. The American Symphony Orchestra League reports that nearly half of the community orchestras on its register are thriving in cities with under 50,000 population.

What are some of these orchestras like?

Some Skilled

The one at the Sirovitch Day Center includes several highly skilled musicians, but the orchestra, organized four years ago, also includes a porter who works at the Center, a former music copyist and arranger at the Metropolitan Opera, a vaudeville musician, a piano tuner, and a former member of an Italian Army band.

Consider the successful Westchester Community Symphony, of Scarsdale, New York, which has had twenty-eight seasons. Its eighty members come from eighteen communities in Westchester county.

Orchestra Manager Mrs. Harold H. Bennett explains the importance of the unit, a description which might well fit so many of the others. She says it is a basic training orchestra for students; it provides an opportunity for experienced musicians who wish to play amateur orchestra

music; it promotes an understanding of musical expression.

Iowans from fourteen communities play in the Wartburg (Iowa) Community Symphony Orchestra, and they come from as far as fifty miles away to rehearse and perform three free concerts a year. Part of its vigor stems from the heterogeneity of the members' vocations. The concert-mistress is a housewife; there are football players, a school teacher, farmer, school superintendent, doctor, store manager, and insurance man.

Kiel, Wisconsin, has a population of just over 2,100, but its forty-member community band meets twice a week. Although the bandmen receive a modest compensation (about \$20 a year), they all admit: "It isn't the money! We find our music the most satisfying way to relax."

The Zion, Illinois, concert band boasts a dentist, a member of the unit for thirty-five of its fifty years, who also conducts the Zion Symphony Orchestra. "The band is one of the strongest in town," he says. "Music tends to unify the goals of the group while satisfying individual needs at the same time."

Probably the oldest civic band in the country still thrives in Cambridge, Ohio, where it was founded in 1841. It passed through several periods when membership dwindled, but the band was never allowed to die.

The problem with many community musical groups stems from the

Right: Players in the Over-Sixty Symphony don't always agree on interpretation.

Below: Gussie and her triangle.

Bottom: Domenick Santa Barbara, oldest player in the group, is over eighty. He formerly copied and arranged music for the Metropolitan Opera.



differences in musical tastes as well as from selecting music either too easy or too difficult for most of the players. But this is a problem often ironed out by intelligent conductors, who are alert to the techniques and temperaments of their musicians. Some also are like the Jewish Community Center Orchestra of Louisville, which goes a step further. The members vote on what to play.

Age Differential

The problem of age differential exists, too. James Melichar, director of the Cedar Falls, Ia., Municipal Band, offers this solution:

"The young band members are proud enough to be able to play alongside adults but occasionally 'old-timers' resented sharing their experience with 'children.' We now put adult members in charge of each

section or part of a section with responsibility for the beginners. This maintains the prestige of band membership for the older players. The enthusiasm supplied by the new members is vital, but we have the older, long-time members to thank for a stabilizing effect."

Interest in the Grand Rapids, Michigan, Symphonette has doubled its membership to thirty-two in two years. Rehearsals are held once a week, and there are two performances a month, usually an hour-long concert featuring ten or twelve light classics.

Other such community groups are budding or exist in Glen Cove, Long Island, Kosciusko and Starkville, Mississippi, Framingham, Massachusetts, Livingston Township, New Jersey, and other centers. Behind them all is a mounting need, emphasized by tense times, to seek a kind of balm to soothe the troubled mind. And music is filling the bill.

▲▲▲



INTERVIEW

A FAMOUS conductor who was serving as a guest leader of the Seattle Symphony was being interviewed by a newspaper reporter.

"What program do you plan giving?" the reporter asked.

"Oh, some Beethoven and Brahms," said the conductor.

"What style will you use?" questioned the reporter. And when the conductor seemed bewildered, the newsman rushed on, "Don't you have your own arrangements?" ▲▲▲



A Tribute to Sousa

BY MAURICE C. WHITNEY

The stirring strains of Sousa's music in a fitting tribute to the great March King. Not simply a rehash of Sousa melodies but an exciting paraphrase based on excerpts from some of the best known works of the world renowned composer and band leader. An outstanding contribution to Band Literature.

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Johann, the Music Supervisor, Writes a Curriculum

VIRGINIA HARTER

THE minute hand of the large clock on the wall had just jumped to 8:30 A.M. when the door opened and Johann, the music supervisor, bounced into the school office. He was bright-eyed and bushy-tailed even at this early hour, and his gay spirits were enough to make anyone feel a little less grim about another Monday morning. Miss Quickasaflash, the school secretary, looked up from her typewriter with a big smile for Mr. Johann. She was a chipper little chipmunk and the soul of efficiency. She ran the office at high speed with skill and good humor. About this time she went into what Mr. Johann liked to call one of her "five-minute rounds." Within five minutes she put a stencil on the mimeograph machine, answered the phone, dried the eyes of a first grader and put a band aid on his slightly nicked paw, gave Miss Quackworthy, the kindergarten teacher, a receipt for her NEA dues, found the principal's pencil, and informed Mr. Johann that his mailbox was once more bulging and that there were five important notices for him to read and sign. Johann obediently read and signed the notices, collected his mail, tucked it under his arm, and withdrew to his office in mute admiration, wondering if the entire school system would crumble if Miss Quickasaflash ever left.

There was a certain dispatch

Here's another Johann story by Dr. Harter, well known music educator in Morristown, New Jersey.

about Johann this morning as he closed his office door firmly behind him and tossed his hat toward the hatrack. He proudly surveyed his new desk, worktable, and filing cabinet, dusted them vigorously—a daily morning ritual—and then sat down at his desk in a very business-like manner. Today, Johann was going to decide on the curriculum for the music program in Merryville. He trembled at the thought of it. The decisions that he reached today would determine what the young animals of Merryville would learn about music for the next few years. This was a responsibility indeed. Johann took a deep breath and resolutely picked up his pencil.

A Visitor

At this moment there was a knock at the door. Johann uttered a terse, "Come in," which he hoped would discourage anyone with sociable intentions. The door opened briskly and in hopped Mr. Confusem, the school principal. He was a kangaroo and definitely of the old school. He wore glasses which were attached to a black ribbon around his neck, and they were always perched near the end of his nose at a precarious angle that made Johann feel generally uneasy. He was particularly well fitted for his job, however, if in nothing else than his manner of locomotion. He could hop from the east wing of the school to the west wing in two seconds, and from the basement to

the second floor in four seconds. This ability to get around quickly he found quite useful in carrying out the duties of an administrator, especially since he was very anxious not to be a desk-chair principal. Peering down his long nose and through his glasses at Johann, he said, "So you're writing a music curriculum. Well, we've needed one for a long time and you've come to the right person for help." Johann was about to point out that he had not come to him for help at all but, on the contrary, Mr. Confusem had barged in on his own initiative, when a still, small voice within advised against such an utterance. So Johann satisfied himself with a noncommittal "Hmm." "The thing to teach these young animals about music," continued Mr. Confusem, "is the fundamentals. Always stress the fundamentals. Teach them that *do* precedes *re*, that the dotted eighth is invariably followed by the sixteenth, and that by finding the sharp farthest to the right, counting up one or down seven, you will arrive at the key of any prescribed song, providing, of course, that there are sharps in the signature to begin with. These are the vital elements of a good elementary music program." As Mr. Confusem imparted this advice, his voice rose with eloquence and he pounded Johann's desk with a forceful front paw. Then Mr. Confusem added, "By the way, have you seen my pencil? I seem to have misplaced

(Continued on page 34)



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You Can't Boss A Conductor!

HOWARD HANSON

TO me conducting is conducting. I feel that there is no essential difference between conducting a chorus, a band, a quartet of ocarinas in C flat, a symphony orchestra, or a combination of all four. That is not to minimize the technical importance of the various items that occur in one that do not occur in the others. It is perfectly obvious that a man conducting an orchestra should know something about bowing, because different types of bowing make enormously different effects at crucial points in the symphony.

But after he has considered these purely technical matters, the conductor's job is to "lead." He is the man who imprints upon the group, whatever it may be, his interpretation of the music and through that, his own personality. No two people have the same personality or get the same reaction from a particular piece of music. And it seems to me that the one thing every conductor has to remember is that he is, above all and beyond all technical matters, a leader. It is up to him to get his group, whatever it may be, to do what he wants it to do with the music.

At an institute in Rochester not so long ago we had an orchestra composed of all the first players of the Philharmonic. Student conductors conducted them, and for once in the life of an orchestra player it was his job to tell the conductor

what was wrong with *him*. It was indeed an about face, but the student conductors gained a new and valuable point of view.

One thing I would like to emphasize: There is no substitute for an understanding of the music before you undertake to present it to someone else. I think this is particularly true when you have the problem of chorus and orchestra together—a 24-line score and 4 or 6 or 8 choral parts—and it's up to you to get this all going at the same time. If the conductor doesn't have the musicianship to understand what is there, he is up against an impossible task, because obviously the actual routine of putting a first beat down here, and a second beat over here, and a third beat over here, and a fourth beat up is the very least of the conducting problems. We say that a conductor should first of all be a fine musician. What do we mean by that? If I could answer in detail, I would compliment myself, but I think I can say some things that may have value. In the first place, I think we should all realize that music is the one art where there has to be an intermediary between the creator and the created object. A painter paints his picture, hangs it on the wall, and the viewers can react to it. The same is true of sculpture. A musical composition "on paper" has no meaning whatsoever; it is simply a set of symbols. As a composer, what I am thinking of is obviously sound. I want to hear something.

A conductor must engage in a

concentrated study of symbols. That study can be as complete and as detailed as you want to make it—there is no limit. A conductor must be, above all things, sensitive to sound. He should have as good an ear as he can develop. It isn't necessary to have pitch recognition or "absolute" pitch, but it is necessary that he have an extreme sensitivity to sound. He should know, for example, that in that magnificent chorus in *The Messiah*, "Surely He Hath Borne Our Griefs," when suddenly the basses leap up and hit a dissonant seventh underneath a triad, that the rest of the chorus is holding "He was bruised for our transgressions" because Handel, in the depth of his religious sincerity, smashed that dissonance against that consonance to give the feeling that Christ was bruised. He was bruised by that chord, and the conductor has to know, sense, understand that this must come forth like a clap of thunder. A conductor who doesn't understand that—who doesn't know it both theoretically and intuitively—should get out of the profession and let somebody else do it, because all he will succeed in doing with his learning will be to ruin the work for everybody that takes part in it.

I remember an experience I had with Arturo Toscanini many years ago when he conducted the New York Philharmonic's first performance of my Second Symphony. He asked me if I would come to the final rehearsal, which I did. During intermission he asked me, "Were

(Continued on page 42)

Dr. Hanson, American composer and educator, is Director of the Eastman School of Music.

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THE PICCOLO AND I

LAURENCE
TAYLOR



The author at left, is shown as solo piccolo-third flute in the San Antonio Symphony several years ago. Second flute is Thomas Curran, center; and Donald Macdonald, right, solo flute.

A FEW years ago, you could have seen me almost any Saturday night in the winter sitting in the middle of the stage of San Antonio's tremendous Municipal Auditorium. Not that I was alone. About seventy-five other people were there with me. They and I comprised the San Antonio (Texas) Symphony Orchestra, one of the nation's two dozen or more major professional symphonies.

And when I say you could have seen *me*, this is not quite so conceited as it sounds at first. For I played the piccolo, the smallest and shrillest instrument of the symphony orchestra. And I should say now that it was the *piccolo* that people saw at those concerts, not the player. Perfect strangers would seek me out after performances to ask me questions about the piccolo. Were they envious of me, sitting there sometimes half an hour at a time without playing a note? ("Just sits there, does nothing—gets paid for it!") Or were they intrigued by the brisk whistling-sounds that came forth when I *did* play? A little of both, I think.

Mr. Taylor, a well known musician in the New York area, is a frequent contributor to MUSIC JOURNAL.

What did come out of this was a realization on my part that even regular concertgoers, faithful supporters of the orchestra, knew almost nothing of the function and use of the piccolo in the symphony orchestra. Indeed, very little has been written about the piccolo, and I should like to explain, from a professional player's standpoint, some of the functions of the instrument and its player in the symphony orchestra.

The piccolo appears in the flute section, and is a bona-fide member of the symphony orchestra. The average major symphony, with a personnel ranging from sixty-five to eighty players, will have three men in the flute section. Their positions are, respectively, solo flute, second flute, solo piccolo-third flute. A very few of the largest orchestras (with ninety or more players), such as the New York Philharmonic-Symphony, maintain a flute section of four players. This enables them to have one man playing piccolo almost exclusively. This small instrument, while often used for playing a solo line, is considered an auxiliary member of the orchestra—auxiliary in the sense that many scores do not call for a piccolo. Mozart and Haydn, for example, seldom call for

a piccolo. Beethoven uses it occasionally, notably in the *Ninth Symphony* and in the "Turkish March" from his *Ruins of Athens*. Rossini, however, makes very extensive use of the piccolo in many of his overtures: *La Gazza Ladra*, *William Tell*, *Semiramide*, *Il Viaggio à Reims*, and *The Barber of Seville*, among others. Tchaikovsky is another composer who makes valiant use of the piccolo.

In the average orchestra, with only three flute players, the third man (solo piccolo-third flute) not only must play all the piccolo parts throughout the season, but must at all times expect to take up his flute and play wherever third flute is called for. In *Colas Breugnon* overture, for example, he shifts from piccolo to third flute and back again half a dozen times. This shifting is all indicated on a single printed part, for example, *Muta in Piccolo*, followed by two or three bars' rest in which to make the change, then *Muta in Flute III*, as desired throughout the number. *Muta in* is, of course, Italian for *change to*, but in my younger, greener days, when my knowledge of Italian was confined to *Largo* (slow) and *Allegro* (Continued on page 43)



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TODAY'S MUSIC

YEHUDI MENUHIN



MUSIC is so close to humanity that one must go to humanity to develop oneself as a musician.

I do not think that any great music is separate from the mass of the people. I realize this is a complex subject.

There will always, of course, be music that is somewhat beyond the general public when it first appears, but if this music is great music, the masses will eventually discover it to be their truest reflection.

Bartók is a good example. So many of his works today are so genuinely popular with large audiences though these works may not have been recognized as belonging to the people at first. Bartók, you see, had not cut *himself* off. He had received his inspiration from basic folk music. He had recognized his own, and eventually he himself became recognized by his own in the largest sense. He had roots.

This need to relate to a foundation is the key problem in present day composition. The young composer is searching for roots. That helps to explain the great variety of experimentation that makes this so creative, so volatile a period.

There is so much diversity in writing today because we have lost the support of a tradition of technique, a system of composition. In the past, moreover, composers were able to relate to a whole society. Mozart, Beethoven, and Schubert were part of a world in which

every man who had leisure composed music and played music. Music in Austria, at that time, was the national sport.

What rebellions there were against the tradition were minor divergences as viewed from our vantage point, although when they occurred they seemed like violent changes of direction.

But nowadays, the solid support of this unified tradition, this foundation is really gone. And so all the new systems have evolved. Some are arbitrary; some are completely artificial; some are more scientific, so to speak. But they all represent movements bearing the real banners of rebellion against the previous order. So today each composer must in a way become a tradition to himself.

One World of Science

In contrast to contemporary music, the world of science, however, is one activity of this century that is really in harmony with such unity as exists.

This has become one world, and scientists all over the world exchange information and are inspired by each other's discoveries. But the composer of music is reduced to isolation, to an individual unit. There are, of course, little schools around Schoenberg, Bartók, Hindemith, etc., but the followers can never equal the masters in terms of creativity. The followers remain followers forever.

Alban Berg is an exception, be-

cause he has amplified on Schoenberg. In general, the great man can pass on his technique but he cannot pass on that inner personal spark.

But in this century the great man, too, must find some roots, some foundation in the contemporary world. And that, as I said, is the primary problem in composition today. The contemporary composer has two general directions that he can take or, if he is exceptionally lucky, perhaps he can combine the two.

One direction means that he has to be such an original spirit—like Schoenberg, for example—that he can find his own personal style and roots within himself, even if that style is unsupported by the world around him. Or he must find roots of a racial or national character from which he can grow upwards.

The composer in the United States is particularly on the spot in the search for some grass roots. We as a nation have become the first to reach our present massive state of industrial organization. Never before in the history of the world have so many worked so hard and had so much leisure, but with all this achievement, our people have, to a great extent, lost their grass roots.

We move from one place to another, and it doesn't much matter. The cities, the chain stores, so many of our habits of living are interchangeable.

But the American composer, like composers everywhere, must find

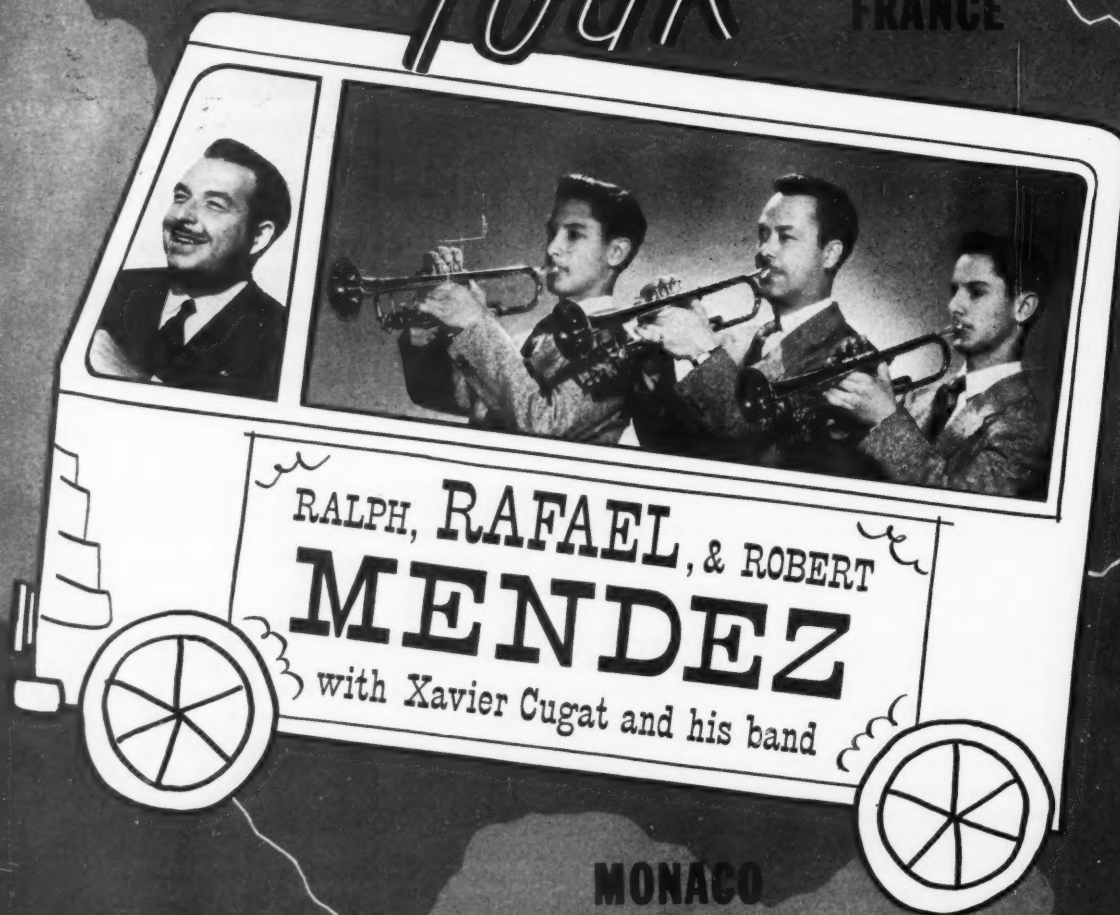
(Continued on page 48)

Note: Excerpts from an interview reported in *Down Beat*. Reprinted with permission.

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The New "GROVE'S"



MARGARET MAXWELL

ASK any musician to name the most comprehensive and easiest source of information about music and musicians, and chances are he will immediately reply *Grove's Dictionary*. Its conservative green cloth-bound volumes have been seen on library and studio shelves since the first edition appeared in 1878, and while musicologists may dispute its accuracy in minor technical points, it has remained by and large the basic reference book in the general music field.

Now the publishers of *Grove* announce a new edition, the fifth. This time, however, the editors have not been content with patching bits of information in here and there among the dusty paragraphs. *Grove* has undergone a complete overhauling at the hands of Eric Blom, its current editor, well-known English music editor and author of books on music. Mr. Blom has been plugging away on this new edition of the Dictionary for the past ten years, and has this to say about it:

"The present edition of *Grove* really is a fifth edition of the original work, not a new publication built up without any foundation. The original edition was reconsidered to some extent for material that might be worth resuscitating. A valuable history of singing which had been allowed to drop out of *Grove* was thus reinstated, with suitable revisions. A body of basic material

thus lay ready at hand for demolition, restoration or replacement, and this in the first place provided an outline. I began by going through it systematically from beginning to end, marking each article to show roughly what should be done with it. The whole material was pasted up on large sheets of blank paper with ample space for editorial markings, and a more rigorous method of selection was then applied to it. A great deal more was scrapped than had originally been foreseen, and nothing remains that has not been touched up editorially, sometimes merely in the way of 'routine' but often in a more thoroughgoing way. Where specialist knowledge of one kind or another was called for, the revision was entrusted to an expert.

"My approach did not differ essentially from that of previous editors: they had been good editors, and their principles were those which I hold myself. Details in which I do differ from them are simply those which were bound to arise with the new material that has come to be dealt with—for example, articles about acoustical matters, which are now treated more scientifically, and on a basis of modern science. Lists of composers' works were very unevenly treated in the fourth edition, which included three or four very valuable tabulated catalogues, but major composers often had no

full lists at all. Bach's works were only summarized from the collected edition and Schubert's were not there at all in any serviceable detail. The new *Grove* has tabulated lists which include all of Bach's cantatas, Schubert's songs, Haydn's symphonies, in fact all composers of some standing are given complete lists."

It might be added that Mr. Blom's project is the culmination of ten years of work. The books contains articles by some 500 authorities and more American contributors than in any previous edition. Special features of the new edition are: cross references which give all literary works which have been used by composers for operas, ballets, choral works, etc.; a calendar of operas produced between 1600 and 1954; a comprehensive article on folk music of all the Western nations by contributors from 38 countries.

One of the most important features of the new edition is the section on folk music of all the Western nations. This was written by experts of thirty-eight different countries, and alone runs for 240 pages. Illustrative portraits such as those featured in the third and fourth editions have been eliminated. The editors felt that few readers would refer to *Grove* to see what Bach or Beethoven looked like, and that it would be of more service to increase the number of useful illustrations, especially of instruments, since they cannot be verbally described with sufficient accuracy.

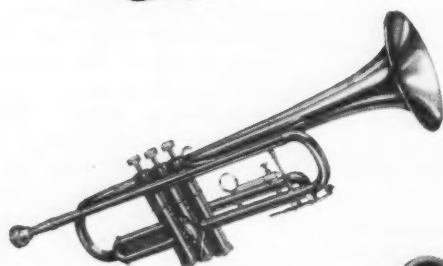
Here are some subjects newly listed in the fifth edition: Arabian

a music journal report

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The editors also affirm the new *Grove* is neither stuffy nor stilted in style, a criticism sometimes leveled at former editions. The nine volumes contain over eight thousand pages and over eight million words, which is a lot of talk about music in any language. The edition is to be released the end of this month, November 30, according to the publishers, St. Martin's Press, the American branch of the Macmillan Company of London. The sweeping revisions indicated by the editors have long been needed, and should bring *Grove's Dictionary of Music and Musicians* into focus with contemporary musicological thinking. ▲▲▲

NEWS NOTES

PIANIST Walter Gieseking, in a recent Mexico City recital, divided Beethoven's "Waldstein Sonata" a new way—before and after a hassle with a photographer.

Midway in his performance of the work before a sell-out audience, the pianist began glaring indignantly at someone in the front row, then suddenly leaped from the piano seat to harangue a youth with a camera. When the youth tried to leave, Gieseking grabbed the camera.

Returning to the piano, he sat idle for several minutes. Then he resumed playing, but fumbled in the work, according to newspaper accounts. Critics said they liked the first half best.

NOT TO BE outdone by Gershwin's *An American in Paris*, a French singer has composed a concerto that will give another view of the same idea. Charles Trenet has written a piece titled *A Parisian in New York*. Presumably he has incorporated the noise of subway trains and the shriek of automobile tires.

All About Music

SIGMUND SPAETH

THERE was a time when the competition between "classical" and "popular" music presented a serious problem to conscientious teachers, particularly in schools and colleges. Today that problem has almost ceased to exist. It is now generally recognized that a jazz band and a symphony orchestra can flourish side by side, appealing to the same audiences and often using the same players. There has never been any doubt as to the importance of the traditional brass band, for concert work as well as football games and student rallies of all kinds. On the vocal side, the "barber shop" quartet has been added to the glee club, the mixed chorus, and the chapel choir.



Dr. Spaeth

Progressive teachers have come to realize that their pupils can safely be exposed to all kinds of music, leaving it to their intelligence and inherent good taste to discover and eventually adhere to what has been established as of permanent value. There are standards and ideals in popular music as well as in serious composition, and both types have produced "classics" as judged by the test of time.

THE QUESTION BOX*

From Earl U. Meyers of Oakland, California, comes a rather controversial question.

Do you think the use of tobacco is detrimental to a singer?

One hesitates to answer with complete frankness, in view of the emphasis on "mildness" in cigarette advertisements and the actual endorsement of specific brands by well-known singers. (Caruso, among others, was a cigarette smoker.) Certainly the habit can hardly be considered *helpful*, and moderation would seem advisable.

HOW IS YOUR SPELLING?

There are several common errors in the spelling of musical terms. Proof-readers, take notice! The Italian word *obbligato* is seldom given the correct double *b*. (It originally meant an *obligatory* extra part, but has come to be used with exactly the opposite meaning.) *A cappella* calls for a double *p* as well as double *l*. (It refers to music sung "in the chapel," hence unaccompanied.) And please don't give *impesario* an extra *s*. It might be misunderstood as hissing!

THE READERS' QUESTION

How would you interpret briefly the words "classic" and "classical" as applied to music?

(An autographed copy of *Music for Everybody* goes to each of the 12 people submitting the most acceptable answers.)

The September winners (defining Music in ten words or less) were Gladys M. Purdy, H. Leroy Lynn, Ted Di Renzo, Dom Romano, Jr., William E. Hopkins, Mrs. L. A. Wintermeyer, Ada Kogan, Clara M. Porm, Eugenia Slawinski, W. M. Jones, Foster McElfresh, Jr., and Teresa Kelly. The first definition: "The audible interpretation of the emotions of the soul." My own (developed in several books): "Music is the organization of sound toward beauty."

* Readers may submit questions to this column, c/o *Music Journal*, Delaware Water Gap, Pennsylvania. Each question used will entitle the sender to a free, autographed copy of the Spaeth book, *Music for Everybody*.

BMI music corner

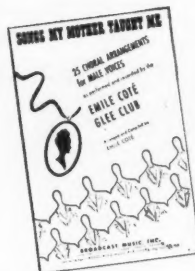
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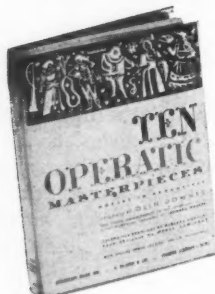
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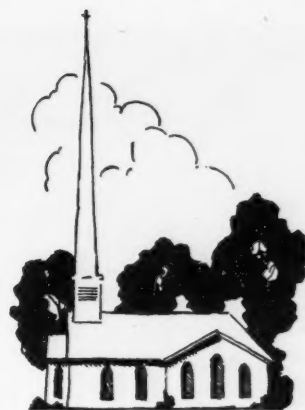
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MARY HOFFMAN

THE accompanist for our chapel services at college was a young man who was remarkably gifted as a pianist. He played all over the piano, and I usually sat open-mouthed as he executed runs and *arpeggios*. The other students could sing; I wanted only to sit where I could watch him play. It was wonderful! Marvelous!

Five years later I went back to visit the school. He happened to be visiting also and again played for chapel. To my amazement I found myself listening with a critical ear. I found I no longer regarded his playing with superlatives. He played with the same skill and the same speed as before, performing the same number of notes per minute. I was the one who had changed. I no longer regarded his type of performance as the ideal accompaniment for church music.

What is the purpose of the piano accompaniment to singing in the church? It should support the voice, keep the audience on pitch, keep the rhythm steady, create a background which gives assurance to the uncertain singer.

The accompaniment for an art song is better than that for the popular song in its ability to intensify the mood of the song. It provides a setting that enhances the text. Herein lay my objection to the chapel pianist. In his hands there was no difference in mood between "Abide with Me" and "I am Happy in the Service of the King."

Mary Hoffman, frequent contributor to MUSIC JOURNAL, is the new head of the music department at Piedmont College, Demorest, Ga.

My piano teacher believed that the notes of a hymn were placed there for the singers and to give the accompanist an idea of the underlying harmony. It was while I was learning how to add notes that I went one day to accompany a singer. "I am sorry I cannot play like some of the students at school," I said apologetically.

To my amazement she replied, "I'm glad you can't."

"Why?" I blurted out. I have never forgotten her reply.

"I am trying to bring a message in song," she told me. "I do not want my accompanist competing with me for the attention of the audience."

Several years later I was directing the little church orchestra that played for the Sunday evening service and playing the piano as well. The minister invited a soloist to come one evening, and the man brought his wife as his accompanist. At orchestra rehearsal the following week one of the women said enthusiastically, "Wasn't the accompaniment wonderful?"

I saw a chance to teach the same lesson I had learned, so before anyone else had a chance to reply I said, "I thought it was poor." The orchestra members looked shocked. Then I asked, "What did the soloist sing about?" No one remembered. "It was a good piano solo," I added, "but a poor accompaniment. The singer was trying to bring us a message in song and his wife was doing everything she could to keep people from listening to him. I do not call that good accompanying."

There is a place for this style of playing in the large evangelistic meetings where the audiences number into the thousands and there may be twin grand pianos with accompanists that put on a real show. Their showmanship is one of the factors which draw audiences. There is an emotional impact to the playing which helps build up the mood that is desired before the evangelist begins to speak.

I am not opposed to the addition of notes to what is written if it is done skillfully, as 95 per cent of it is not. Then, like the little girl with the curl, when it is bad it can be very horrid indeed. A lot of pianistic crimes are committed in the name of evangelistic piano-playing, and poor piano-playing is poor piano-playing no matter what name it goes by. At times it could more accurately be called "swing" music, for in the hands of some pianists it partakes of the technique of the popular song. The treatment is the same; all that differs is the tune. While it is true that the jitterbug variety of song is creeping into a number of hymnbooks, and some people prefer that type of music, there are others of us who desire to worship God with a reverent sort of music.

So long as the accompaniment makes it easier for people to sing, makes them more conscious of the mood of the song, and makes the words more meaningful, it is good accompanying. As soon as it begins to draw the attention away from the message of the song, it is wrong, no matter who does it or how skillfully it is done. ▲▲▲



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Salute to A "Popular" Master

L. WOLFE GILBERT



THE one finger pianist-composer or the fellow who whistled a tune and then had it wedded to some words by a June-moon lyricist is almost extinct. The so-called popular songwriter today is not necessarily a brilliant musician, but he is on speaking terms with counterpoint and harmony. As for the lyricist, he too can quote from Shelley, Keats, Poe, and Burns—he shies away from a poor rhyme and does not use license as an excuse.

This all brings me to a fan letter I am writing herewith and offering to the MUSIC JOURNAL to print as "Exhibit A" of the current trend in "popular" composition.

Recently, it was my privilege to be a part of an entertainment we in ASCAP furnished for the National Press Club in Washington. It was attended by the dignitaries and brass of the government, members of Congress, and of course, the leading members of the Fourth Estate, whose beat is the Capital City. Deems Taylor was the Master of Ceremonies and introduced a slim, sandy-haired, youngish looking composer, whose name has not as yet achieved the familiar stage, but whose compositions are having phenomenal success in getting him recognition as one of the freshest, newest, and most promising composers of the lighter works, who has appeared on the American scene in scores of years.

His name is Leroy Anderson. When he sat down at the piano he performed as we all did, by mod-

Mr. Gilbert is a well known writer of popular tunes, including "Waiting for the Robert E. Lee," "Ramona," and "The Peanut Vendor."

estly announcing before playing, "...and then I wrote." ... His claim to fame includes "Fiddle Faddle," "Sleighride," "The Syncopated Clock," "Blue Tango," and, oh yes, "The Typewriter." At the end, the audience vociferously applauded these works of this arranger, composer, and occasional conductor of the Boston Pops Orchestra.

Anderson is no piano virtuoso, and I found out why afterwards. He was originally a bass player in the orchestra. He just played "at" piano and other instruments. I, being a minstrel bard and not an academic musician, was curious to find out if he was one of those persons who have the knack or gift of developing popular pieces without training or background, so I made inquiry. Here was a modest, sincere artist, but one who did not take himself seriously. He exuded a quaint New England sense of humor and was not one of those who believed everything he read in his press notices. I watched his career avidly after this first meeting, and finally, lo and behold, he came to my neck of the woods, the West Coast, to conduct at the Hollywood Bowl.

Bowl Filled


It was amazing to see this great amphitheatre, filled to capacity for this, Leroy Anderson's initial appearance. I opened my printed program and was astonished to find the first half of his selections were those of the masters, including Tchaikovsky, Brahms, Strauss, and Sibelius, which he conducted with the assurance and obvious know-how of a seasoned, authoritative artist. The reception by this discriminating

audience verified my earlier impression. When he finished conducting "Finlandia" by Sibelius, the applause was nothing short of an ovation. The musicians in the orchestra tapped their instruments in long approval.

Then came the second half of the concert. This featured those whimsical, intriguing, novel Anderson compositions, so familiar not only to concert audiences but constantly performed and dramatized in television and radio presentations: the trumpeter soloing in the arrangement of "Trumpeter's Lullaby" ... "Fiddle Faddle" violin dominated ... "Sleighride" now established as a musical symbol of the winter season ... "The Syncopated Clock" ticking away with the percussion players sounding the clock throughout the vast open air auditorium ... "Blue Tango" requested vocally by the audience ... these and other Anderson works, topped by his newest musical novelty, "The Typewriter." Are these "trick" compositions? Is this striving for sound effects? Are these conjured up to make transient entertainment? You who know your music have already decided this for yourself.

To me, Leroy Anderson is a fine and genuine artist. I think he is destined to carve a niche in the world of music. He is unique in his technique of musical inventions, light enough in texture to win popular acclaim, but never obvious and contrived.

This is my fan letter to a great talent—a modest gentleman, a devoted father, a good friend, and with it all, a man with a deep sense of humility and good humor. ▲▲▲



Excuse us, Martha, but haven't we heard you sing before? We have, of course. Those butterflies in your tummy, eyes full of stage fright, walking on a cloud — you've been an opening night surprise in a thousand home towns. And behind you always the star-maker — who directs, coaches, paints sets, makes up faces, mends costumes, settles spats, sells tickets, and finally prays quietly in the wings on opening night. She's sort of wonderful. Don't you think so, Martha?

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“The March King and ASCAP”

On November 6, 1954, ASCAP and the whole music world will mark the 100th anniversary of the birth of John Philip Sousa, whose world-famous band compositions earned him the title of “March King”.

ASCAP has special cause to revere the memory of this great composer and conductor, for it was John Philip Sousa, together with Victor Herbert and their associates who first organized and founded the Society in 1914.

For many years — until his death on March 6, 1932, Mr. Sousa served ASCAP unselfishly as Director and Vice President.

Although we commemorate the 100th anniversary of his birth, John Philip Sousa, through the medium of his famous marches such as “The Stars and Stripes Forever”, “Washington Post March”, “Semper Fideles” and others, will never grow old. Each generation of Americans, rediscovering the thrill and beauty of his marches, help to keep his memory fresh and youthful. ASCAP takes pride in the fact that Sousa’s genius will never die in the annals of American musical history.



THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
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JOHN PHILIP SOUSA

A Centennial-Year Salute to THE MARCH KING

MARJORIE MOORE GORDON

THIS is the story of a boy who, born in one of the least aristocratic sections of our nation's Capital, earned for himself the title of "The March King" and won the plaudits of royalty and commoners alike with his compositions and the music of his world-famous band. The boy was John Philip Sousa, and although he died in 1932, in his centennial year, 1954, his name is as alive as it was during the seventy-seven years of his fascinating life.

Sousa was a happy and successful "monarch." Whatever he attempted, he did with great enthusiasm and achieved success. On a portable podium, he was equally majestic in an American park, an African jungle, an Italian garden, a German university, or a palace in England. As a memorial to his great creative genius, he left not only a collection of over one hundred marches in the permanent repertoire of virtually every brass band in the world, but also an unequalled collection of medals, decorations, cups, and batons bestowed on him by his grateful "subjects." From the plain little lyre which he won as a ten-year-old music student in Washington, D. C., while attending Professor Esputa's class, to the medal of the Victorian Order he received from King Edward VII of England after conducting a concert by royal request on Queen Alexandra's fifty-seventh birthday, Sousa accepted the honors accorded him with equal dignity, always confident

that he had given each audience his best.

Antonio Sousa, father of John Philip, was born in Portugal but his family fled to Seville, Spain, for political refuge. He was an accomplished linguist in addition to having musical talent and being a skilled cabinetmaker. Sousa inherited his love of music from his father, but actually prided himself on the fact that he could travel anywhere in the world and get along speaking just one language—English.

Antonio's ability to make furniture and repair anything was not passed along to his son. Sousa's famous white-gloved hands were never used for any form of manual labor, but his mental dexterity was so great

that he was never at a loss for someone to do chores for him.

From his mother, Elizabeth Trinkhaus, John Philip Sousa inherited his boundless energy and indefatigable spirit. Mrs. Antonio Sousa, the daughter of a Bavarian burgo-master, was an energetic and deeply religious woman. While her children were very young, she instilled a feeling of piety in all of them. Sousa always observed that early training, steadfastly refusing to do any composing or arranging on the Sabbath Day except on one occasion, when his friend Patrick Sarsfield Gilmore died. Gilmore, one of the greatest bandmasters of the nineteenth century and originator of the World Peace Jubilee, died on a Saturday in 1892, just two days before Sousa was to make his first appearance with his own civilian band. Because he had known Gilmore for years and admired him so tremendously, Sousa spent Sunday in arranging for his band Gilmore's dirge entitled "Voice of a Departed Soul" or "Death's at the Door." On the next night, in Plainfield, N. J., Sousa opened the program by having all his bandmen stand as they played the musical tribute to his late friend. Sometime later in his life, he remarked, "Even my mother approved of my work on that Sunday." Only a few of Sousa's close friends and his relatives were aware of the deeply religious spirit which dominated his life, although he frequently mentioned to newspapermen that all of his musical inspiration came from an "unseen helper."

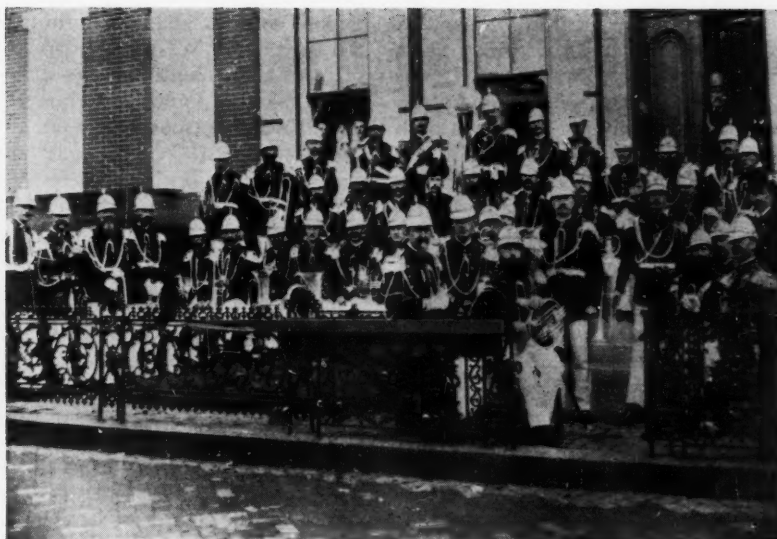
When the Antonio Sousas moved



Technical Sergeant Marjorie Moore Gordon is United States Marine Band Historian and an outstanding authority on the life of John Philip Sousa.



Sousa's birthplace in Washington, D. C.



Above: U. S. Marine Band as it appeared under Sousa's direction at Albany, N. Y. in 1888.

Below left: Sousa as he appeared when leading the Marine Band, 1880-1892.

Below right: Composer Camille Saint-Saens with Sousa at the Panama-Pacific Exposition in 1915.



to Washington in 1854, they took up residence at 636 G Street, SE, a small two-story brick house. It was there that John Philip Sousa was born on November 6, 1854. Antonio and Elizabeth were overjoyed at the birth of their third child, for they finally had a son. Little did they realize that, although his birth was a source of joy to just the immediate family, his death 77 years later would grieve the entire world.

The youthful Sousa was a good scholar. Added to that, during his one term at School Number 7, his teacher, Hannah Johnson, awarded him a prize for exemplary conduct and punctuality. Punctuality remained one of his outstanding attributes and he frequently remarked, "Punctuality is the politeness of kings." He was never known to be late for a concert, an appointment, or a dinner engagement.

After one semester at No. 7, Sousa attended Wallach School, where he excelled in arithmetic, history, and geography. During this period he was continuing his violin lessons with Professor Esputa and was studying trombone with his father. But he studied trombone only to please his father and lacked enthusiasm to achieve proficiency on the instrument. His progress on the violin, however, was so marked that Professor Esputa let him play at various concerts around town by the time he was eleven years old.

After a very brief and unpleasant experience as a baker's apprentice, Sousa decided that he definitely wanted to make music his career. He continued his studies with Professor Esputa and soon advanced to the study of harmony, composition, and counterpoint with Mr. George Felix Benkert of Georgetown, one of the finest musicians of his period.

The life his father led as a Marine Bandsman during the Civil War days seemed very exciting to young Sousa, and he spent many pleasant hours at Marine Barracks, talking with old musicians about music and listening to band rehearsals.

It is not surprising that Sousa was fond of military uniforms, pomp, and ceremony all his life when one realizes that during the formative years of his life he was always around military men. Those early memories remained so vivid that he was able to write about them many years later. In 1865 he saw the

Union soldiers marching through the streets of Washington to the blare of brass bands and the shouts of an excited populace. When the Grand Review took place at the end of the Civil War he was only eleven years old, but forty years later he used a long description of it, as seen through the eyes of a child, in his novel, *Pipetown Sandy*.

That was typical of Sousa—he never wasted a memory, an experience, an impression, a thought, or a melody. Each grew gradually in his fertile brain into a magazine article, a speech, a book or a musical composition. His childhood experiences with baseball, boats, and fishing all appear sooner or later in his writings, and the southeast section of Washington is the setting for *Pipetown Sandy*, even though he moved from that city in 1892. His "Thought for the Day" (in the book *Through the Year with Sousa*, published in 1910) developed into a magazine article, "Keeping Time," in 1925, and eventually became his autobiography, *Marching Along*. The little trio entitled "With Steady Step," which he wrote in his *Trumpet and Drum Manual* of 1886, was finally enlarged to a march for full band and became "Semper Fidelis," dedicated to the United States Marine Corps. Sousa's habit of "positive thinking" kept that alert mind of his charging ahead.

Sousa Runs Away

Like his father, Sousa decided to run away from home when he was a child. His attempt to join a traveling circus band in 1868 was thwarted by his father, because young Sousa made the mistake of confiding in a playmate who told his mother who, in turn, told Mrs. Sousa. When the story reached Antonio, he promptly enlisted his thirteen-year-old child in the Marine Band. In Antonio's opinion the boy needed the discipline and training traditionally offered by the Marines. It was not uncommon at that time for parents to place their sons in the Marine Corps as apprentices to learn a trade. In addition to learning the "trade and mystery of music," Sousa was given military training and was to be taught to "read, write and cypher as far as the single rule of three." The educational program offered by the Marine Corps at that

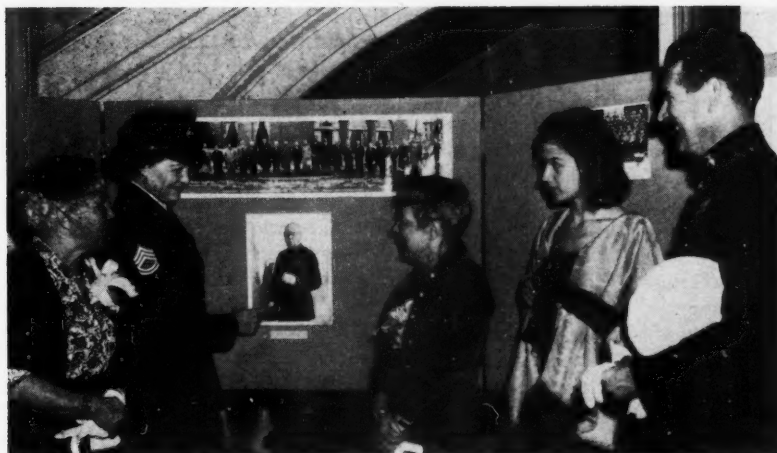
time may have been advanced learning for some of the young lads, but Sousa was far ahead of the others in scholastic prowess. To defray the cost of this schooling, the Marine Corps arbitrarily deducted \$2.00 a month from his pay for the musical training and \$1.00 for the scholastic. This musical, military, and scholastic training quickly dispelled any ideas he once had of running away. He discovered that the martial airs and parades provided all the excitement he had looked forward to in the circus band. One can only surmise what lasting effects that early military training had on young Sousa, but he was known all his life for his erect carriage, poise, and neat attire, and he used military discipline in handling his musicians.

At the end of his first "hitch," he re-enlisted, and he and his father served together in the Marine Band until 1875, when they received special discharges. John Philip Sousa became a violinist with the Offenbach Company during the French composer's celebrated 1876 tour of the United States, and Antonio remained in Washington and continued to work for the Commandant as a civilian cabinetmaker.

Later, Sousa went to Philadelphia, where he continued composing, arranging, and conducting. Of all of his activities there, probably the most notable, and certainly the one with the most lasting effect, was his work with the Philadelphia Church Choir. This group wished to present *Pinafore* with local society amateurs and John Philip Sousa was hired to orchestrate the entire opera and conduct it. He performed the remarkable feat of orchestrating *Pinafore* in forty-two hours, an unequalled record at that time. He set four copyists to transcribing the various parts, and when he finished the score they were still behind him, so he helped them copy. During the presentation of *Pinafore*, he met beautiful young Jane Van Bellis, whom he married before her seventeenth birthday. As the only paid performer in the whole organization, Sousa was unique. However, his temporary employment was at an end when he went to the father of his new love to ask for her hand. He had exactly \$150 in his pocket, but great plans for their future together. The father tried to explain that his sixteen-year-old daughter

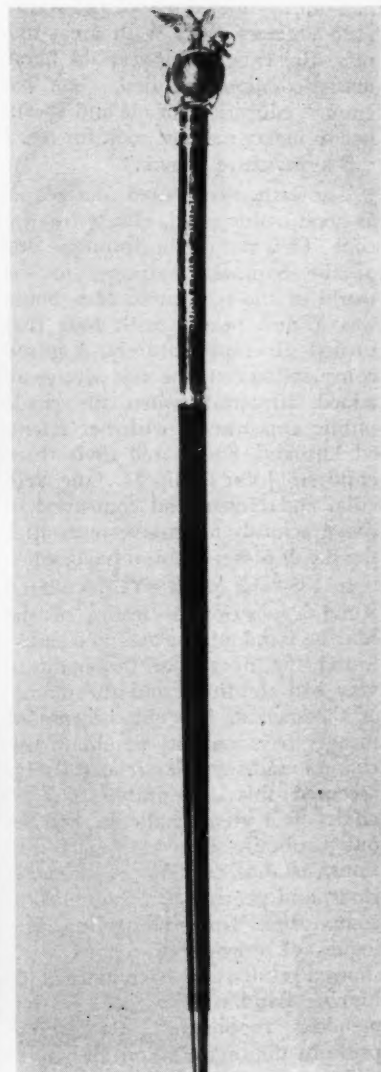


Sousa and his wife, the former Jennie Bellis.

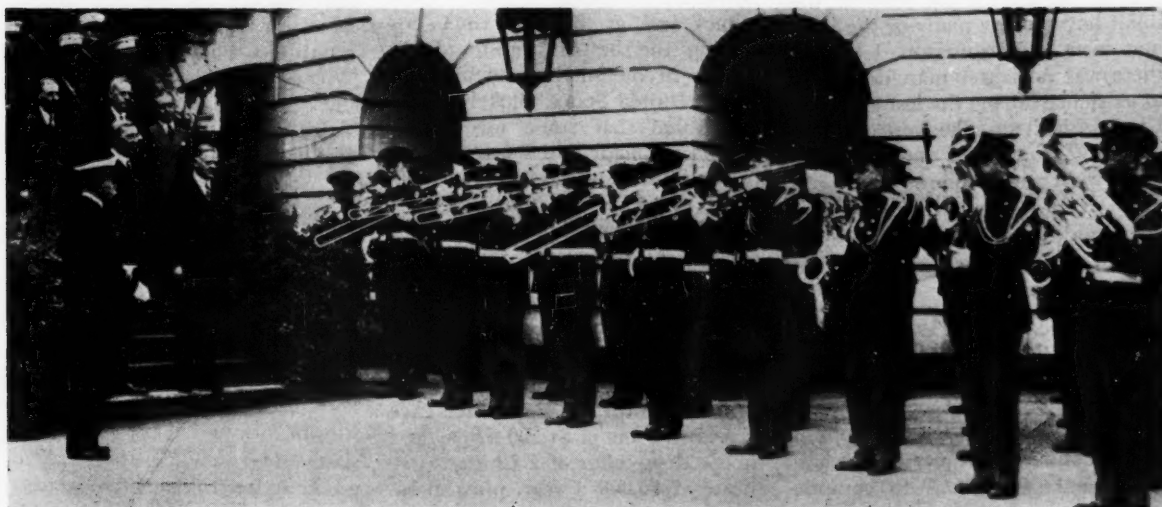


Above: Sousa's manuscripts were recently unveiled for public display in the Congressional Library. Looking at the exhibit are, from left, Miss Jane Priscilla Sousa, daughter; Marine Technical Sergeant Marjorie Moore Gordon; Mrs. Helen Sousa Abert, daughter; Miss Jane Priscilla Abert, granddaughter; Major Ted Curtis, USMC.

Below: Sousa directing the U. S. Marine Band at the White House in 1930, before President Herbert Hoover and other dignitaries.



Baton presented to Sousa in 1892 by members of the Marine Band.



had not completed school and wasn't even able to cook. With great dignity, the twenty-four-year-old bandmaster-composer replied, "She has enough education for me and I want her to marry me, not cook for me. I can always hire a cook."

The father consented and Sousa, as good as his word, always hired a cook. That was the beginning of one of the happiest marriages in the world of show business. Mrs. Sousa was a rare beauty with hair that turned silver prematurely. A gifted conversationalist, she was always an added attraction when she made public appearances with her talented husband. She reared their three children, John Philip II, Jane Priscilla, and Helen, and continued to live graciously for twelve years after the death of her beloved husband.

In 1880 the Marine Corps offered Sousa a position as leader of the Marine Band and he accepted. Sousa found the library of the band in very bad condition and the morale of the men at low ebb because of meager pay, inability to obtain discharges, and irregular rehearsals. He accepted this undesirable state of affairs as a great challenge and set out to obtain better working conditions, arrange regular rehearsal periods, and procure first-class musical compositions from the leading catalogues of Europe. His hard work showed results, and attendance at all Marine Band concerts grew to tremendous proportions. With great pride in the organization, he wrote: "The many and various parades we had took on the character of an 'event' and we would be followed from wherever we assembled to the end of the march, not only by the small boys but by many of the business men of Washington. I believe there was no better marching band in existence during the last ten years I was with them. The front file consisted of trombones and basses of finely built young fellows who could step out and keep up a cadence of one hundred and twenty a minute from the time the parade started until it ended."

In 1886, the State Department sent out requests to all the countries in the world to forward their national airs or songs typical of their nation to Washington, D.C. John Philip Sousa, still leader of the Marine Band, was asked to compile

these and arrange them for official usage. It took him three years to complete the work and he divided the airs into national, patriotic, and typical songs.

During the twelve years Sousa was leader of the Marine Band, he worked very closely with the White House in preparing all music for social affairs and historic occasions. He was on excellent terms with five of the Presidents and their wives. Mrs. Benjamin Harrison assisted him in obtaining permission to take the Marine Band on its first concert tour of America. It went under the management of David Blakely, who also worked as manager of the Gilmore Band. After that successful venture, the President gave Sousa permission to take the band on a

Sousa's Favorite Tune

When asked, "What do you consider your best composition?" Sousa replied, "In that respect, I feel like the woman with several babies—there is some good in all of them. Of course, I'm a little partial to my latest at all times." He frequently expressed his pride in "Stars and Stripes Forever," because he felt that it was the favorite of the American people.

second tour, extending from the Atlantic to the Pacific. These tours served a dual purpose in giving the underpaid Marine musicians an opportunity to earn a little extra money and, at the same time, presenting the best in music to the people in the smaller communities of the United States. Blakely quickly realized that Sousa was such a gifted conductor and showman that he would always attract large audiences, so he offered him a contract to form his own band.

Upon his return to Washington from tour with the Marine Band in 1892, Sousa talked with the Commandant of the Marine Corps and the Secretary of the Navy. With their permission and blessing he resigned from the position which gave him an income of \$1,500 a year and accepted the offer of a Chicago syndicate at \$6,000 a year, plus an in-

terest in the profits for a five-year period. In summing up his Marine service, he said: "There is no question that the years I was with the Marines were valuable to me in rounding out my knowledge of the possibilities of a wind band, besides making my name throughout the country, and taught me the value of giving the best I had at all times."

Gilmore's death that year did much to help Sousa along his way, for his New Marine Band took most of the big engagements which had been originally scheduled for the Gilmore Band. In addition, many of the fine soloists who had been with Gilmore joined the Sousa musical organization. Newspapers began to describe Sousa as "Master of the Art" and said of his band: "In some selections a person with eyes closed would have imagined a concert orchestra in his presence, the music was so much like that of stringed instruments."

By 1893 Sousa's popularity was greater than that of Gilmore or any other bandmaster in America. When he appeared at the St. Louis Exposition, he was heralded as "The March King." Each man in his musical ensemble was a distinguished soloist in his own right. He had surrounded himself with such notables as Michele Raffayola, Gilmore's great euphonium artist; Albert Bode, the youngest and one of the finest cornetists in the country; Herbert L. Clark, cornet soloist, composer, and arranger; Arthur Pryor, Joseph Lacalle, Frank W. Wadsworth, and Henry Koch.

For the next seven years the Sousa Band toured the United States, giving concerts before thousands of Americans in large and small communities. They appeared at the World's Fair, the Boston Food Fair, the St. Louis Exposition, the Pittsburgh Exposition, Manhattan Beach, and made annual tours of the country. Sousa was receiving the largest royalties ever paid any American composer and he was turning out new compositions every month. In 1898 the band was supposed to go to Europe but cancelled the trip because of the Spanish-American War. It was not until 1900 that Sousa and his musicians made their first European tour. They were enthusiastically received in France, Belgium, and Germany. They played at

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the Paris Exposition and for the dedication of the monuments of Washington and Lafayette.

One of the great highlights of Sousa's career occurred on December 1, 1901, when the Sousa Band was selected to appear at Sandringham before their Majesties, King Edward and Queen Alexandra, on the occasion of the Queen's fifty-seventh birthday. All arrangements were made well in advance, but the appearance was kept a strict secret, as the King had planned the party as a surprise for his wife. The bandmen were told that they would play at the estate of Mr. Alfred de Rothschild on Sunday and the truth was not told until the men were being served dinner on the train. After the concert, King Edward presented Sousa with the Victorian Medal and the Prince of Wales personally affixed the decoration to Sousa's uniform. That was just the beginning of the medals bestowed on the world's most renowned bandmaster, for in addition to all his American decorations, he received the Palms of the Academie from France and the Grand Diploma of Honor from the Academy of Hainut in Belgium.

In 1903 the third overseas tour took the Sousa Band through Russia, Bohemia, Denmark, Poland, Belgium, France, Austria, Holland, and Great Britain. The most outstanding feature of this tour was the enthusiastic reception our national anthem received in Russia. When the band arrived in St. Petersburg, the Inspector-General of Police requested Sousa to include "The Star-Spangled Banner" on all programs the band played in Russia. He further requested that the band play it again and again if the audience demanded an encore.

The 1910 tour consumed two years and the band visited Europe, Africa, Tasmania, Australia, New Zealand, the Fiji Islands, and British Columbia. Sousa summed up his trips abroad once when he described himself in a club register thus: "Occupation—globe trotter, musician, preaching Americanism with the aid of Sousa marches."

When World War I came along, Sousa joined the navy to become musical director of all the Navy bands. As a Lieutenant Commander in the USNR, he served at the Navy Training Station in Great Lakes, Illinois, organizing and training

"Jackie" bands. His Navy bands played for morale purposes and gave countless concerts in behalf of the Liberty Loan Drives.

In 1919 the Sousa Band resumed its annual concert tours and made records for Victor Talking Machine Company. In spite of constant pressure, Sousa refused to give concerts on radio. When a newspaper man asked him in 1929 what finally made him decide to go into radio work, he jokingly replied, "Because they were willing to pay my price." The truth was that he was curious to know what the audience reaction would be. If he had any doubts they were quickly dispelled by the number of telegrams and letters which poured in from every state after that first concert on the air. This gave him the courage to sign a contract for a series. Even though the series was one of the most popular programs on the network, Sousa never did get used to playing without an audience and the studios of that era were not large enough to accommodate the band and a studio audience.

All the time Sousa was traveling around with his band he continued to compose new marches, songs, overtures, suites, waltzes, fantasies, and miscellaneous works. Most of his compositions were written at a desk or on the train, but none was written at a piano. Although Sousa could pick out tunes with two fin-

gers, his friends often said that when he played, one march sounded very much like another.

Sousa always said that he could write a composition anywhere as long as there wasn't a single note of music audible. When his three children were young, they could romp through the room where he was working on a musical manuscript and he was never disturbed unless one of them whistled or sang. When that happened, they were evicted promptly.

All of his compositions were completed in his head before the first note was put on paper. Sometimes the ideas came to him after he was in bed, in which case he would get up and write down the motif before he forgot it. His most famous composition, "Stars and Stripes Forever," came as an inspiration when he was on the deck of a ship returning from Europe in 1896. Not a single change was ever made in either the melodic content or the harmonic structure after it was put on paper.

According to Sousa, a musical composer needed two things: "The first is solid, technical groundwork, all that can be mastered of the mechanics of composition; harmony, counterpoint, everything. The next is inspiration, which is, as I define it, something outside of a man that

(Continued on page 52)

HEADLINES

When the *S.S. Leviathan* made her final voyage to America, in July 1930, John Philip Sousa was a passenger. He was returning from England, where he had presented an original march to the Royal Welsh Fusiliers at their barracks near London. After the ship docked in New York, a woman passenger asked the bandmaster for his autograph. Although he was on his way down the gangplank, he graciously complied. As he turned away, he tripped over the rubber matting, fell and suffered a deep laceration on his head. The ship's surgeon took several stitches in the wound while

newspaper reporters flocked around.

When the reporters left, the captain said, "Mr. Sousa, I regret that you were injured and we'll certainly take care of everything. But, do you know that because of your injury this last voyage of my ship before she goes to drydock will be front page news instead of rating only one or two lines in the second section?"

"Glad to oblige," said Sousa, as he went off to a welcome-home party with a big white bandage around his head.

The story was on the front page the next day, with banner headlines!

JAZZ

BARNEY KESSEL RECORDS WITH HIS GIBSON


Favorite jazz guitarist, Barney Kessel is delighting his many fans with his new recordings for Contemporary Records. A long-time Gibsonite, he knows only these fine instruments can meet his rigid demands for brilliant tone, easy action and smooth response.



GIBSON, INC., Kalamazoo, Michigan



A Piano Teacher's 5-year Plan



HAZEL GHAZARIAN-SKAGGS

ALTHOUGH the piano has long been recognized as the gateway to music, many teachers of this instrument are neglecting to use it as such. Instead of leading a child to an appreciation of serious music through the piano, they become engrossed in developing his digital skill. True, the young student is eager to perform and should be taught to perform, but not to the exclusion of developing a *love* of serious music. When the piano is used as a gateway to culture, a young hobbyist who stops playing because of the more pressing demands of adulthood, can at least enjoy the passive role of a listener. Then he can recall his piano study as not only a worth-while investment but a very necessary part of his growth as a person.

As a teacher of piano I can see no purpose in merely acquiring keyboard skill without gaining eventual enjoyment of the rich heritage of our music. To be sure of instilling in my pupils such a love and understanding of music that some day they will form the much-needed nucleus of intelligent concertgoers in our community, I have set up a five-year plan covering all important phases of musical history. Each year we stress some particular topic. Since, to the pupils, the highlight

Mrs. Skaggs, a piano teacher living in Liberty, N. Y., is a frequent contributor to MUSIC JOURNAL.

of the season is the final recital, we make this program exemplify that year's theme. In addition to the special study we cover the usual repertoire work of all periods. However, keeping the theme constantly before the pupils makes a deeper impression on them than a continuous generalization of many subjects. As soon as the season starts they are eager to know what the special theme is.

In spite of the attention and stress on the year's project, the pupils are constantly aware that it is only a part of the whole and not an end in itself. Their participation in the National Guild Piano Auditions, where a well-rounded program of classical, romantic, and modern pieces is required, helps to keep in their minds a unified picture of their study.

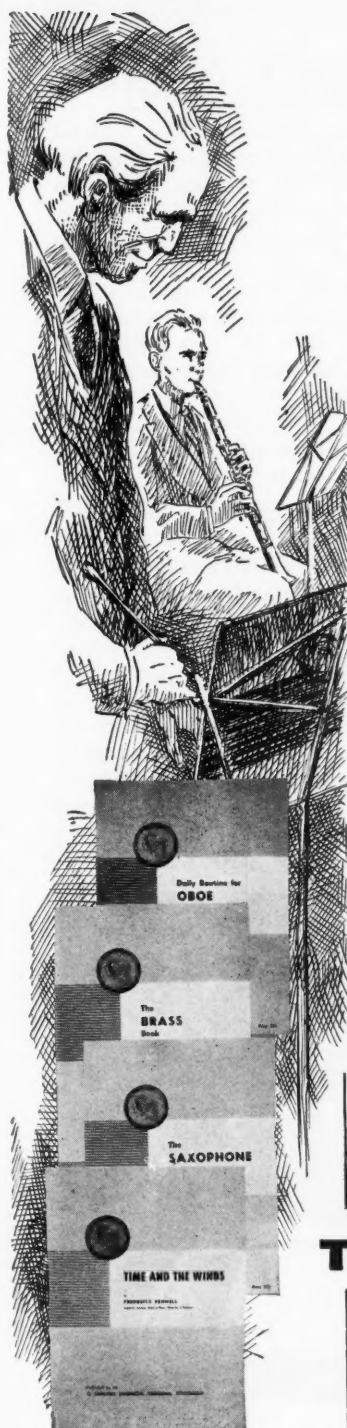
Yearly Project

One year our project was modern music. Having been completely ignorant of contemporary music until I was a sophomore at a conservatory, I was eager to have my entire group introduced early and thoroughly to new compositions so that they might know that music is also a living art. Kabelevsky, Shostakovich, Katchaturian, Prokofieff, Tansman, have all written little gems of music for the early grades, and the youngsters as well as the teen-

agers had fun discovering for themselves the latest trends. They made up their own minds as to whether they liked Bach or Bartók, but whatever their taste they realized that modern Bartók was an important figure in the progress of music. Our season ended with a recital we called "Meet Modern Music," and a notebook contest on modern composers. I could honestly look back on such a year and feel that something of value had been accomplished in addition to their advancement as pianists.

Through the five-year plan we are covering topics such as American music, music of the masters before 1900, and dance music of the years. Any pupil subjected to such a program cannot possibly escape the appreciation of serious music. Aesthetic values cannot be properly conveyed through isolated pieces but only through a unified whole. With this awareness of the broad scope of music comes not only greater desire to probe deeper into music through the piano but also greater competency in interpreting the various composers.

One young pupil who had been studying with me for almost two years, brought to her lesson one day a program of a concert she had attended. "I know all the composers on the program except Debussy," she said. "Who is he? What period does he belong to? When can I have



Second in a series of messages to music educators published by the

G. LEBLANC COMPANY KENOSHA, WIS.

creators of the Leblanc Symphonie and Symphonie Dynamique clarinets, Leblanc alto, bass and contrabass clarinets, the amazing new Leblanc-Sytem Saxophones, Leblanc Trumpets and Cornets. Exclusive distributors of Noblet and Normandy clarinets, saxophones, flutes and double reed instruments, trumpets and cornets.

II The Leblanc Educational Program

THE Leblanc program goes far beyond the development and manufacture of musical instruments. It is a program dedicated to the service of Music itself . . . to broadening the horizon for composer, conductor and the individual musician . . . to make it easier for more people to enrich their lives through participation in and through the objective enjoyment of music.

For the manufacturer of quality instruments such a program is more than a mere reflection of idealism—it is also a business necessity, for it is only by education and training that we can increase our markets for musical instruments in general and for premium quality instruments in particular. Ours therefore is a threefold responsibility—first that of demonstrating the importance of Music as an integral part of a liberal education, second to make it easy and enjoyable to obtain that musical training, and third to educate the public to understand and appreciate the importance of quality and artistry and to recognize true value when purchasing an instrument.

The listing of materials that follows represents the beginnings of what we hope will become in time a complete library of educational and training materials, covering all major aspects of the instrumental music program. Publications in the Leblanc Educational Series may be purchased through your retail music store or, where there is no local dealer, direct from Leblanc-Kenosha.

THE BRASS BOOK. An authoritative new book devoted to the fundamentals of playing and teaching of all brass instruments. 40 pp., 35c

THE SAXOPHONE BOOK. An effective and practical new guide to all phases of saxophone playing and teaching. 30 pp., 35c



Frederick Fennell
Author, "Time and the Winds"

daily study of the clarinet similar to the other Leblanc "Daily Routines." 12 pp., 25c

THE FLUTE BOOK. A new and eminently practical approach to the teaching and playing of the flute, including a bibliography of flute literature, trouble and fingering charts. 42 pp., 25c

THE BAND BOOK. A collection of articles and time-tested pointers on such pertinent band topics as tuning the band, rehearsal techniques, and ways to win contests. 28 pp., 25c

PLAYING AT SIGHT. A new and complete course in the basic theory of music designed to improve the sight reading of young players. 40 pp., 25c

TIME AND THE WINDS. An authoritative treatise on the history and development of wind instruments and their music from early days to the present, by the Eastman School of Music's distinguished conductor, Frederick Fennell. This highly comprehensive work makes fascinating reading for every historically minded conductor, student and lover of instrumental music. 60 pp., \$2.00

THE LEBLANC BANDSMAN. This periodical features articles by leading educators on vital topics in the field of music education, reviews of outstanding new recordings and publications and news of the latest developments

in band instruments. 8 pp., 5c

THE LEBLANC TALENT QUIZ. A valid method of determining musical aptitudes and awakening musical interest. The test has a high degree of reliability, is fun to take and easily administered. 4 page folder, 5c

LEBLANC CLARINET FINGERING CHART. A "must" for the walls of rehearsal and practice rooms. Contains complete pictorial presentation of basic clarinet fingerings, hand and playing positions, and clarinet nomenclature. 36 by 48 inches, 50c

LEBLANC CLINICAL SERIES—Care and Checking of Clarinet and Saxophone Mouthpieces. A thorough and helpful discussion of this vital topic for all directors and single reed players. 6 pp., 10c

THE LEBLANC STORY

DAILY ROUTINE FOR SAXOPHONE. A new comprehensive collection of tonal exercises, scales and chords essential to the daily development of tone and technique. 12 pp., 25c

THE OBOE BOOK. A new and simplified approach to the teaching of oboe and the adjusting of oboe reeds. 35c

DAILY ROUTINE FOR OBOE. A new comprehensive collection of tonal exercises, scales and chords essential to the daily development of tone and technique. 12 pp., 25c

THE CLARINET BOOK. A compilation of authoritative articles by prominent artists and teachers on various phases of clarinet playing and teaching. 22 pp., 25c

DAILY ROUTINE FOR CLARINET. A new guide to the

LEBLANC CLINICAL SERIES—The Oboe. A thumb-nail guide to the selection and adjustment of oboe reeds and teaching and playing techniques of the oboe. 6 pp., 10c

LEBLANC CLINICAL SERIES—Selecting and Adjusting Clarinet and Saxophone Reeds. A thorough discussion containing many helpful ideas on this important topic. 6 pp., 10c

LEBLANC CLINICAL SERIES—Balancing the Clarinet Choir. An authoritative discussion of the band and its functions, with emphasis on balancing the clarinet section. 10 pp., 10c

A NEW APPROACH TO MODERN MUSIC. A thorough discussion of popular styles and the importance of sound basic musicianship. By the eminent clarinetist, Buddy De Franco. 18 pp., 25c

a piece by him?" This was gratifying. I knew all of my pupils were becoming extremely composer-conscious. It wasn't an album of sonatinas they talked about but an album of Clementi. They recognized the various styles of writing and tried to re-create the music as the composer wrote it.

Not long ago the mother of one of my pupils complained that she had studied piano over eight years, but never knew the names of the composers of her pieces. She was amazed at the fact that her little girl of ten was aware whether she was playing a Bach minuet or a Beethoven one.

Definite Plan

Through a definite plan of study we can not only influence our pupils but also present certain ideas to their parents, friends, and community. For instance, the popular concept is that all good music is written by Europeans. Somehow Americans are not at all cognizant

of the fact that music in their own country is great and significant. When I first presented the American theme to my pupils, they wondered how there could possibly be enough American composers to fill an entire recital program. All they could think of were one or two musicians, and when they discovered a long list of them, their attitude about their own country's culture changed. In presenting our American program to the community we at least in a small measure contributed to the important cause of making Americans aware of their own heritage.

Perhaps if all teachers adopt this five-year plan of combining music appreciation with the piano, more of our concert artists will find sensitive audiences throughout the country. We need not bemoan the sparsity of musical understanding; with a little judicious planning we can create the richest appreciation of culture in the world. Let's not as teachers miss this opportunity. ▲▲▲

GRACE NOTES

THE FATHER who complains that his youngster's piano-playing distracts him from the evening paper can take heart in this solution. A manufacturer plans to market this fall an electronic piano equipped with earphones so that no one but the player need hear the sounds which result. It will have 64 keys, weigh 70 pounds, and cost less than the regular piano.

Think how many wrong notes can be played without making anybody else wince!

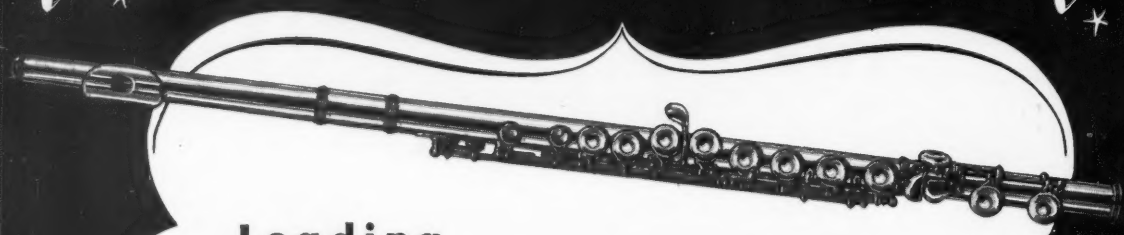
HARRY BELAFONTE is going to prison—several of them, in fact—but it's all for the good cause of music.

He will seek material for a tour featuring Negro folklore and music. Belafonte will take a tape recorder into the prisons. He is particularly interested in working with long- or life-time prisoners, in the hope of learning songs they heard as children but which have since become extinct.

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Beethoven's Ninth Symphony

The players and the listeners come
and go
While generations melt in fog
behind.
But like a trumpet of the cosmic
mind
This mighty blast shall never
cease to blow.
Here speak life's wonder, storm
and rush and flow,
Man's ageless quest for light
beyond mankind,

His aspiration to heavens
unconfined
By the dense breath, and all earth's
mire and woe.
Only the gods could chant
a song like this,
To lift us from the dust of
street and den
And make us more than gross
material men, —
Sorrow and hope, triumph and
glory and bliss,
All with such grand, ascendant
emphasis
We never can reckon man
mere flesh again.

STANTON A. COBLENTZ

THE LOUISVILLE orchestra, noted for introducing new music at its concerts, is now going to present some of its patrons to one another. A special section has been set aside at some of its five subscription concerts—a section for newcomers. There, an orchestra representative will introduce patrons to one another. The plan resulted from comments by some ticket buyers that they'd like

to hear concerts with people they know.

A THIEF who took a ukulele from a Santa Monica, California home also took a book—*How To Play the Harmonica*.

Wonder how he's making out trying to learn the ukulele with a harmonica book?

BEAT THE BAND

BEGINNING with the word DRUM below, change one letter at a time and form a new word each time according to the definitions until you reach the word HORN.

	DRUM
Small weight	-----
Mild oath	-----
Mischievous child	-----
Sailing vessel	-----
Foot and leg covering	-----
A blessing	-----
Given birth	-----
	HORN

Beginning with the word FIVE below change one letter at a time and form a new word each time according to the definitions until the word TUBA is reached.

	FIVE
Replete	-----
Ceremony	-----
Mechanical repetition	-----
Garment	-----
A rustic	-----
Subway	-----
	TUBA

(Solution on page 60)



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Composing At WHITE HEAT



EMMETT EARL BLIND

THE intellect and imagination combined may produce white heat of emotion, or on the other hand, a soulful bliss wherein a steady stream of thought and ideas flows infinitely. The composer finds himself towering on the heights of ecstasy and fantasy. As Handel said, "Whether I was in my body or out of my body, I know not while I was composing *The Messiah*."

From the turbulent state of the autograph score of *The Messiah* it is clear that Handel composed so rapidly that the motion of his pen was sometimes unable to keep pace with the flow of his imagination. Few sheets of his stormy manuscript are free from blots and smears, which suggests that Handel could scarcely commit his inspirations to paper with sufficient speed. His haste and impatience are also revealed in the slope of the part-note stems and in passages of part-writing displaying note heads without stems.

We are told that for twenty-four days the composer remained in the little front room on the first floor of his residence at 57 Lower Brook Street, Hanover Square. What happened to him during that time no man can say. Nothing else in the range of musical art parallels the speed with which *The Messiah* reached completion. In a feat unequalled for concentration, Handel composed this great work in less than four weeks at the age of fifty-six.

At regular intervals his servant brought him his meals. When the servant returned with the next meal he often found the food untouched

and the composer in his den, staring into space. Sometimes as the servant watched in awe, the master's tears would drop on the page and mingle with the ink as he penned his "divine" revelations. Tears streamed from his eyes while he was penning the immortal "Hallelujah Chorus." Later Handel confessed that he did see all heaven before his eyes and the omnipotent God Himself seated on His throne.

Now just when did *The Messiah* originate in Handel's mind? What was the manner of its creation? We know that with mysterious suddenness it burst forth, fully organized and alive, but to this day a mist obscures its immediate origin.

Incredible Speed

Twenty-four days afford little time for careful consideration or minute revision of parts, yet the completeness of the first draft of *The Messiah* is incredible. There are only a few slight changes. The composition was probably the result of rumination for months in advance. Handel unquestionably carried around in his head the independent parts for some time, and in one glowing hour fused them into that harmonious whole which surprised even the composer himself, and which has entranced the music lovers of the world for two centuries.

There are practically no alterations in the score. *The Messiah* occupies 275 oblong folio pages and includes 56 elaborate selections. Handel began the task of composing it on August 22, 1741 and on Sep-

tember 14, 1741 he brought this gigantic work to completion.

As Beethoven lay on his death bed he enjoyed looking at the scores¹ of this great master. As Young "Ariel" von Breuning turned the pages of the heavy folios, words of admiration often burst forth from Beethoven's lips. He is quoted as saying to Ariel, "I have long wanted these, for Handel is the greatest, the ablest composer that ever lived. I can still learn from him."

Beethoven, in referring to his own method of composing, said:

I carry my thoughts about with me long, often very long, before I write them down. Yet my memory stands me in such good stead that even years after, I can recall a theme that I have once grasped. I alter some, eliminate some, and try again until I am satisfied. Then begins the mental working out of these materials in their breadth, narrowness, height, and depth. Since I know what I want, the fundamental ideas never desert me. They mount, they grow in stature. I hear, I see the picture standing fundamentally before my spirit. There remains for me only the labor of writing it down, which goes quickly whenever I have time for it. Sometimes I have several pieces in hand at once, but I am perfectly sure not to confuse them. Suppose you asked me how I get my ideas. I am not able to answer that question positively. They come directly or indirectly. I can grasp them with my hands out amid the freedom of nature, in the woods, on walks, in the silence of the night, early in the morning. The environment called forth such moods

¹ His friend Stumpff had sent from London the complete works of Handel to cheer the ill and aging Beethoven.

as in the minds of poets translate themselves into words, but in mine into tones which ring, roar, storm, until at last they stand as notes before me.

An Early Riser

It was not surprising, his biographers tell us, to see Beethoven up at dawn, composing at a table, waving his hands and beating the time with his feet. He would hum and shout what, to himself at least, represented a tune. After eating an early breakfast he might saunter forth into the fields and woods, hatless, coatless, shouting and singing at the top of a none-too-agreeable voice and waving his arms like a windmill, in a frenzy of creation. Sometimes he would move very slowly, then very fast. Pausing, he would write in a pocket notebook. Suddenly he would storm across the fields, roaring out unintelligible fragments of his last quartet, to the consternation of the nearby yokels.

His first inspiration usually came to him out of doors, and once he was seized with an inspiration, he would pursue it all day—through brush and brier, over hill and dale.

Returning from one such pursuit, Beethoven stormed over to the pianoforte without even taking off his hat, and raged through the glorious new finale for the "Appassionata Sonata."

Amazing Memory

Superhuman vitality and intensity pervade his works. One of his special gifts was the power to grasp swiftly and unerringly the uttermost implications of any theme. He could remember and accurately reproduce his lengthiest and most elaborate improvisations. In musical duels with outstanding virtuosos he invariably emerged victorious. Almost every musical expedition upon which he allows us to accompany him turns into a hidden treasure hunt—in the right spot. The more spontaneous the final product appears, the more of conscientious calculation has gone into its making by this greatest of all constructionists. Some compositions he would rewrite

(Continued on page 51)

NOVEMBER, 1954



A Little of Disc and Data



NORMAN SHAVIN

IT has been estimated that before the curtain rings down on this year, about 2,000 LP records will have been issued during 1954. Now the average discophile's record-budget suffers constantly from financial anemia. This is a disease which can be cured only by selling your piano or having that wealthy uncle die after naming you in his will.

Neither of these is a very practical solution. Then what is the discophile to do about indulging in his favorite pastime—buying records? One of my friends suggested an LP arrangement—Long Paying he calls it. In other words, you would pay for your records on an installment plan.

But this still costs money sooner or later. I have another solution. The music-lover who lives within hearing distance of fine-music broadcasts can get as many hearings as he wants of the standard repertoire. For this reason, why not direct your buying toward the masterpieces which are rarely broadcast? By purchasing these off-trail records, you complement the host of "usual" music filling the air waves. A flick of the radio dial can get you a lot of Beethoven and Tchaikovsky; a careful selection of the wealth of recorded seldom-heard music puts the finishing touches on that record library and is kinder to your wallet.

A FRIEND of mine who is up to his ears in high fidelity was looking for new approaches to listening pleasure. I suggested to him a simple device: Obtain scores of the music from his library and watch the music go by. It seems to me that here is an area too long neglected. If you can read music, why not have the pleasure of following a score as the disc spins. In repeated playings, follow different sections of the orchestra—the winds, the brass, the strings, the percussion. See if this doesn't enrich your understanding of the fabric of the music.

NOW HEAR THIS. Some recently issued items of interest include: Violist William Primrose's performance of William Walton's Viola Concerto with the Royal Philharmonic Orchestra (Columbia); Pablo Casals' recording of the Schumann A-Minor Cello Concerto (Columbia), recorded at the 1953 Prades Festival (Columbia says high fidelity on this disc has even captured Casals' "own involuntary *obbligato* of grunts and groans."); London Records issue of Strauss' *Der Rosenkavalier*, with Erich Kleiber conducting soloist and the Vienna Philharmonic Orchestra; Vanguard's recording of *Alexander Nevsky*, the Prokofiev cantata, sung in Russian by Ana Maria Iriarte, mezzo-soprano; Rachmaninoff's Symphony No. 1, the Dresden Philharmonic on Urania; Capitol's two Nathan Milstein discs, in which the violinist performs various works on one, and the Mendelssohn E-minor and Bruch G-minor concerti on the other; Educo's Sonatas by Haydn, with pianist Lili Kraus; Lyricord's *Frederick the Great Flute Concerto*, and the *Cembalo Concerto* by the Markgräfin of Bayreuth.

THE LOUISVILLE ORCHESTRA is issuing its first series of 12 discs as a set for \$100. These records include contemporary works especially commissioned and premiered by the orchestra under Director Robert Whitney.

OF SPECIAL interest this month is the Brahms Violin Concerto in D, as performed by Nathan Milstein with William Steinberg conducting the Pittsburgh Symphony Orchestra. This is a masterful Capitol release that sparkles and flows. This work, dubbed early as "a concerto against the violin," features a first movement cadenza composed by Milstein. The artist plays as though he were presenting the work for the first time, and the resultant freshness is a positive delight to ears that are well accustomed to repeated performances of the work. ▲▲▲

A CONDUCTOR

(Continued from page 13)

you satisfied with the performance, with the interpretation, with the rehearsal?"

"Maestro, it was excellent!"

"Do you have any suggestions?"

"No, I have no suggestions."

"Don't pay compliments; tell me what you would like."

"I don't want anything, Maestro. I like it the way you do it very much; leave it alone."

Then he turned to the score and said, "You know the beginning of the first movement; see what it's marked, the tempo mark?"

"Yes, I wrote it."

"You conduct this too fast."

"Maestro, how do you know how I conduct it?"

His reply was, "Last year you were conducting it in Munich and I was sitting down in Milano before the radio with the score. It is marked 80 and you conducted 96. You conducted too fast, young man! Always remember, play the music the way the composer wrote it." He was so serious about it that it took me all

of ninety seconds to remember that I was the one who wrote it.

Since that time I have heard this symphony of mine conducted by Toscanini, Stokowski, Fritz Reiner, and Koussevitsky. In turn, I had a chance to conduct their orchestras, and I've learned some very interesting things. One thing I have decided: it doesn't actually make too much difference who the conductor is so long as the interpreter is completely and firmly convinced of the reason for his interpretation. Now this is partly psychic. You can't tie it up with theory or musicology. It has something to do with the head plus the heart plus the soul plus the mind plus, above all, an enormous enthusiasm. If a conductor doesn't have enthusiasm he might as well quit.

I want to cite the work of two conductors. Leopold Stokowski has sometimes been criticized for giving unorthodox performances. But what does he, Mr. Stokowski, have? He has the most magnificent aural sense of any conductor I have ever known. When he draws from his orchestra a lovely sound, even though it may

not be in absolute accord with the tempo mark, he says in effect, "Well, let's just hang onto this. I want to listen to this." And suddenly the orchestra starts glowing inside.

Then there was the late Serge Koussevitsky, who considered that every composition when it was in his hands became his composition. Now you might think that as a composer I would resent this—that when I wrote *affretando*, I didn't mean a *ritard*. But in the hands of Dr. Koussevitsky a work took on new and vital meaning.

Koussevitsky once said to me, "Your Third Symphony I know better than you do." Now in a way he did; he didn't ever conduct it the way I did or exactly the way it was written, but he went into and behind the notes and discovered by his amazing intuition the spiritual import of the music. It didn't make too much difference whether it was a little faster or a little slower, suddenly you saw behind the notes because he had seen behind the notes, and because with his magnificent personality, tremendous integrity, and will he made the musicians

Memo

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give to him what he wanted and what he had seen in the music. Then the audience said, "Now I can see what it's all about." Why? The composer had written it, but it was simply a set of symbols until the conductor had looked at the notes and *behind* the notes and had seen what the spiritual import of that work was.

First of all and last of all, conductors must be musicians. They must be able to read, to hear, to interpret with integrity and enthusiasm and belief in the power of music. ▲▲▲

THE PICCOLO

(Continued from page 15)

(last), I used to think that the direction *Muta in Piccolo* meant *Silence on Piccolo*!

The piccolo, as used in the traditional scoring of the past, was thought of as being an extension upward of the flute tone-quality. (It goes a full octave higher than the flute.) Its employment was mainly to add brilliance and sparkle in *altissimo* to the orchestral tone-color. Thus, in traditional scoring, it was mostly its highest octave, the

one which carried upward from where the flute compass left off, which was called for. Where this highest octave was not wanted, a composer simply contented himself with his flutes and did not call for the piccolo at all. Modern scoring for the piccolo is quite different in conception. The range of the piccolo is as shown in Example 1.



The composer of today never hesitates to use the full range of the instrument, frequently employing even the relatively weak lowest octave for solo passages. Here is Shostakovich using a solo piccolo in his Fifth Symphony (Example 2):



In the past, such writing for the piccolo would have been resisted to the utmost by players of the instrument. (Shades of the flute players who told Mendelssohn that his flute part to the *Midsummer Night's Dream* "Scherzo" could not be played; shades of the cellists who told Wagner that some of his cello parts could not be played!) Today, piccolo parts like Shostakovich's have to be played without comment—and we see many piccolo parts of similar nature. How far ahead of his time was Berlioz, that sterling orchestrator of more than 100 years ago, when he said, "The piccolo may . . . have a very happy effect in soft passages, and it is a mere prejudice to think that it should only be played loud." Berlioz, in fact, did not hesitate to use the piccolo even in his sacred music, scoring for it in both his *L'Enfance du Christ* and *Te Deum*.

And so, when you see a piccolo player sitting smack in the middle of the stage—and mostly *resting*—you'll know what he's really doing there. ▲▲▲

UNIFORMS

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**Comparison with Standard Whipcords
Important to all who need Fill-ins or
Complete Set of New Uniforms.**

A nationally famous Testing Laboratory reports that "GLORY" Whipcord is not only 24.7% stronger to *begin with*; it's 35.1% stronger *after* lots and lots of wear.

"GLORY" Whipcord was also found to be a 22% better weave, made of finer grade wool, weighing 15½-16 oz. Net Mill Weight even *before* shrinking and moth-proofing.

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SOUSA'S BAND

FREDERICK FENNELL

SOUSA'S fabulous career as a bandmaster and composer dates from his appointment in 1880 as leader of the United States Marine Band. He resigned that post to form his own band in the same year that Patrick Gilmore died. His travels to Europe and around the world, during which he composed and played his famous marches, established him as the greatest musical attraction that the United States had yet produced.¹

He is still the god of the American concert band world. His era of personal influence in the high school and college band movement has extended far beyond his death. In the closing years of his career he generously participated in the activities of these two spheres of musical influence, thus making it possible for hundreds of young men and women, in their years of vivid impression, to enjoy the experience of playing under his direction.² His interest in the college band movement and his particular respect for Albert Austin Harding (1880-), who founded the influential Department of Bands³ at the University of Illinois, resulted in Sousa's decision to give his ex-

tensive library of printed and manuscript music for band to that distinguished institution. The traditions which have surrounded all aspects of Sousa as a great bandmaster have been carefully preserved by Harding, his associates, his many devoted students, and his successor, Mark H. Hindsley. Harding's numerous former students and assistants who now occupy distinguished posts as conductors of American college and university bands have established what may be called a "school of band conducting."

Sousa's band varied in size and instrumentation according to the nature of the several different engagements which he fulfilled in a long career before the public. The instrumentation which he listed in his autobiography, *Marching*

Along,⁴ gives the following 48 reeds, 24 brass, and 3 percussion as typical of his concept of what the band should be:

SOUSA'S BAND (1924)

75 players

Reeds

6 flutes (piccolo) 1 bass saxophone

2 oboes

1 English horn

2 bassoons

26 B \flat clarinets

1 alto clarinet

2 bass clarinets

4 alto saxophones

2 tenor saxophone

1 baritone saxophone

Brass

6 cornets

2 trumpets

4 French horns

4 trombones

2 euphoniums

6 Sousaphones

Percussion

3 players

A comparison of this instrumentation with that of Gilmore's Band of 1878 reveals an obvious desire to "refine" the sound of the band and to simplify the diversity of its instrumentation. Notably absent from Mr. Sousa's instrumentation are the E \flat clarinets (for which the additional flutes were supposed to be adequate compensation), the soprano saxophone, contra-bassoon, E \flat soprano cornet, flugelhorns, and the tenor horns. Those bandmasters, arrangers, and composers who lament the absence of any or all of these instruments from the instrumentation in general use today can almost certainly trace their passing to the ideas which were Sousa's and which are maintained today by his former players whose numbers are legion!

But it is not in the realms of instrumentation that Sousa's value to the development of American wind bands is to be measured. His Sousa-phone may have redistributed the

⁴ John Philip Sousa, *Marching Along* (Boston, Hale, Cushman and Flint, 1928), p. 277.



¹ It is said of him that he was the only conductor who ever made a million dollars playing one-night stands.

² The writer had the pleasure of playing a week's rehearsals and two concerts with him when Mr. Sousa conducted the National High School Band and Orchestra at Interlochen, Michigan, in 1931.

³ For the complete story of the development of the Department of Bands of the University of Illinois the reader is referred to the volume by Cary Clive Burford, *"We're Loyal to You, Illinois"* (Danville, 1952). Published by Interstate Printers.

The above article is reprinted, with permission from Mr. Fennell's book *Time and the Winds*, published by the G. Leblanc Company.

weight of the tuba to the advantage of the player on the march, but this accommodation was hardly a fit compensation for the loss of tonal quality which resulted in this adaptation when today's version of the instrument is played indoors.⁵ Sousa's great contribution was his genius for writing music for the feet instead of for the head. His incomparable military marches, written with a deceiving simplicity of means and a humble concept of human emotions, have become classics. Whether or not it was Sousa who began for the American band the practice of skillful and sympathetic transcriptions of outstanding orchestral music, the band arrangements of music by Richard Strauss⁶ and others which he played were certainly an important part of the influence which his programs exerted upon his followers. Albert Austin Harding is most influential in the further development of this aspect of the Sousa tradition, and from Harding's life-long devotion to the art of transcription, a considerable activity in that field currently dominates the programs of America's concert bands.

Sousa's magnificent personal success with the people of the United States and of the world, and the imperishable repertory of marches he composed for them were his most important contributions to the development of the band in America. In his popular success he spread the gospel of the band as a public entertainment medium *par excellence* to every portion of the land. He and his band were known to more people than any concert organization before or since. In the wake of this success came the careers of such

(Continued on page 47)

⁵ The original design of the Sousaphone was suggested by Sousa to overcome the blatant quality of tone which often came from the forward-shooting bell of the Helicon tuba which he knew from his days with the Marine Band. The Sousaphone he used in his band had its unusually large flaring bell pointing straight upward, not forward, as is the fashion today.

⁶ Sousa had the celebrated English conductor and bandmaster, Dan Godfrey, make several arrangements for him, among which was a complete transcription of Strauss' orchestral masterpiece, *Til Eulenspiegel*. Godfrey, who was active as a conductor of bands and orchestras claimed that Sousa's band had the greatest variety of tone color of any combination that was known to him.

Movies and Music

C. SHARPLESS HICKMAN

SAVE as atmosphere in military and football pictures, bands play little part in motion picture music. *The Stars and Stripes Forever* was more a romanticized biography of John Philip Sousa than it was a glorification of bands and the art of the bandmaster. *Alexander's Ragtime Band* was a salute to jazz and Irving Berlin. Just what *The Big Brass Band* will turn out to be, it is too early to say.

The amount of film background music written for concert band performance is negligible, since Hollywood composers are, by and large, staunch adherents of the "weeping strings" school. One reason for this, says Leon Arnaud—one of the few composer-arrangers who has written specific band music sequences—is that few music directors realize the subtlety with which a concert band of properly balanced instrumentation can be used.

Most musical directors—and most Americans, he admits—think of the band as a noisy brass ensemble with a thumping "side" of drums. Few have heard a group such as the band of the Garde Republicain of Paris—an ensemble whose expressiveness and exquisite color gradations of tone must be heard to be believed. Part of the reason is their instrumentation, Arnaud believes—the lack of too much "doubling" of the more penetrating brasses. Other major reasons are the style of playing and a difference in the instruments themselves.

American cornets generally are what Arnaud terms "bastard trumpets," rather than true cornets with conical, deep-cupped mouthpieces. There is a pronounced difference, he points out, between German and French bassoon fingering systems and the bore of the instruments. True French horns have a smaller bore and use faster-acting pistons instead of valves. The French French horn, for instance, has the same

length tubing as the usual B-flat tuba, but sounds higher of course. Snare drum heads are more taut, have fewer snares, give a less gravelly sound. Like the trombone, the French C-trumpet has a smaller bore. And so it goes. Even the contra-bass treatment is different: in France the bow is not sawed across the strings by being gripped at the very end, but is stroked across, as a cello bow is normally used.

Arnaud, a native of Lyons, France, admits that his native land and his studies at the Lyons Conservatory have influenced his opinions in these matters. But he insists that the French approach would tend to increase the use of band music in films as an integral part of the score, rather than as a merely decorative or supplemental adjunct to a particular scene calling for band music as such.

Arnaud's most recent band arranging for films was in the current 20th Century-Fox production of *Désirée*, for which Alex North wrote the score. For this film about Napoleon (played by Marlon Brando), Arnaud arranged the patriotic song "La Marseillaise" (which was not then the French national anthem) and "Plaisir d'Amour" for a band which is seen playing in the background during a scene in the picture.

The primary problem was to maintain band characteristics without sounding "above" the conversation taking place during the time the music is played. For this sequence he used a twenty-piece band of two flutes, two oboes, three clarinets, a bass-clarinet, a bassoon, three horns, three trumpets, three trombones, a tuba and drums. In scoring, it was necessary to avoid the seventh chord, which was not customarily used during the period.

For the Warner Bros. picture *Ring of Fear* Arnaud composed a slow fox-trot rhythm ballad for

band, featuring solo French horn and winds. In *The Stars and Stripes Forever*, for which he was assistant musical director, he took few liberties with the instrumentation of the bands Sousa led, except that in the recorded sound-track—to gain the fullest possible richness of tone—he used four saxophones and four clarinets where Sousa often used less.

Arnaud stresses, however, that in sound-track and disc recording it is possible to control volume, but that in concert-hall and outdoor performance the best control is in in-

strumentation and playing skill and style.

One of Arnaud's non-film hobbies is leadership of the City of Los Angeles Concert Band (twenty-eight pieces), one of four bands which annually play a total of one hundred free concerts on Sunday afternoons in various Los Angeles parks during the summer months, under the joint auspices of the city's Bureau of Music and Local 47 of the American Federation of Musicians.

To avoid the normally shrill

sound of most bands, Arnaud has his musicians tune to an A, instead of the usual B-flat that most bands use. He has his musicians play with more *vibrato* than most American leaders require, and tries to keep his brass "under" the winds. He sees no reason for excessive doubling of the instruments, claiming that three first cornets plus three second cornets will only add a distorting shrillness and heaviness to a score which would be equally well played by one or two of each. The quality of transparency which is a characteristic of the great French orchestras of the past, and of such contemporary groups as the French National Radio Orchestra or the Orchestra Suisse Romande, is one which Arnaud believes should be more emphasized in concert band work. It is one of the dominant attributes of the Garde Republicain Band to which we referred.

Neglected Sax-horns

Another point made by Arnaud was that he feels American bandmasters have forgotten the mellow effectiveness of the sax-horn family—the often neglected flugelhorn, the E-flat alto horn, the euphonium, and others.

Arnaud's entire approach to band music is one of thorough musicianship and consideration of sound problems, in the sense of transparency rather than mere piercing or blaring sound. A few more composer-arrangers with his subtlety and knowledge of the potentials of band music might give this branch of music a more important place in the film scores we hear. ▲▲▲

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SOUSA'S BAND

(Continued from page 45)

others as Bohimur Kryl, Herbert L. Clarke, and Arthur Pryor—Sousa's former soloists.

All of these men and their distinguished predecessor, Patrick Gilmore, maintained their famous organizations during the eras of ever-increasing public consciousness on behalf of music. When Gilmore was at the height of his career, in the 1880's, America had exactly four major symphony orchestras, two in New York and one each in St. Louis and Boston.

America's amusement parks and attractive beaches, however, numbered in the hundreds. The famous bands all found a ready audience in the throngs which counted their experiences at places like Asbury Park, Willow Grove, Euclid Beach, Manhattan Beach, Highland Park, and countless other famous resort areas as important annual family indulgences. In almost every instance these amusement areas were either owned by or greatly dependent upon public and private traction companies. In the instances where the amusement parks were owned by traction companies, their several sources of revenue were a virtual monopoly. Their electric and steam railroads or ferry steamers brought the public to the gates for a stated tariff; the family then paid a general admission to the park, and for further entertainment offered by the standard diversions of such places, still other revenues were collected.

A special admission may or may not have been charged to those who wished to hear the daily band concerts, but as a rule this part of a park's attractions was included in the general admission fee.

It was often necessary for men like Sousa to perform at these parks with what would be considered by an American college band director of today a very small band indeed. The important difference between Sousa's engagement at Asbury Park and the magnificent marching band which entertains at a football game at the University of Michigan, for instance, is that Mr. Sousa had to pay his musicians out of the contract let to him by the park owner. As long as the park made money the

band was assured of both an audience and an income, but when the American people began to take to the road in their automobiles and to get their entertainment from Ma Perkins, Amos and Andy, Jack Benny, Paul Whiteman, and the New York Philharmonic-Symphony Society by way of the radio, the professional concert band began to disappear as an important medium of public music making. The new-found mediums of individual entertainment which were to be had in the phonograph, bridge, and prohi-

bition, were overshadowed only by the advent of the American jazz band.

This unique and thoroughly American musical institution sounded the death knell of the professional concert band which, in some instances, had depended upon its own ability to furnish music for dancing as an important part of its professional engagement in the famous resort areas. When the polka, schottische, waltz, and two-step became overshadowed by the fox-trot, Charleston, shag, rag, and black-



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bottom, America had a new instrumental ensemble which was to dominate the field of popular music with a public adoration and technical interest (particularly among the young) comparable only to opera in Italy.

With the disappearance of the amusement parks as they flourished during the late nineteenth and twentieth centuries, and the parallel bankruptcy of various traction companies, the professional concert band—stripped of its revenue and audience—all but completely van-

ished from the American musical scene. But shortly after the Armistice of 1918, which ended the First World War, the public, private, and parochial schools and colleges of America were beginning to show an avid interest in a comparatively new game called football, which, together with the equally competitive high school band contest, was to become to the educational band movement what the gradually disappearing amusement park had been to the professional concert band.

▲▲▲

TODAY'S MUSIC

(Continued from page 17)

something he can identify himself with, something out of which he springs organically. And that's getting more and more difficult to find. It explains the American interest in abstractions in music and our interest and curiosity in the music of other lands. The latter is caused by the fact that the music of these other lands still does have roots.

Spiritually speaking, then, many of our composers are adopting Indian, South American, African, Javanese, Japanese idioms—all in the search for something they can identify with. These musical traditions were at least genuine in the lands from which they came.

Others of our composers have found something genuinely American to build on. But for something to be genuinely American it must be both genuine and unguanine. It must have something of the slightly manufactured if it is to portray this country really and faithfully.

An American style of this sort is evolving. It is very elusive because it is not as immediately recognizable as an Indian style of music, let's say. There is no one on the street who knows what it is, but they may all recognize it. Aaron Copland and Roy Harris, for example, are recognizably American.

You won't find anyone singing their tunes if you walk down the street, but whether you're on Fifth Avenue or in the midwest, people will recognize their music as American. The composer doesn't find this "American quality" an immediately identifiable entity. He must discover it with his sixth sense.

He must grope his way with the help of certain systems, certain abstractions. So it can be said that he doesn't find this "American quality" totally alive; it is, in part, manufactured. But it's recognizable when you do find it.

Jazz is perhaps the liveliest part of our American music production, because there we do have an element of folk roots. It comes from the Negroes, and also, I believe, from many people besides those who are officially recognized as Negroes. There is a lot of Negro blood throughout our population just as

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there is a lot of German and English blood.

The Negroes for a long time were kept apart and were in an inferior position socially. They expressed themselves, therefore, in a way that was very vital. Their way of living was not dissipated into the more or less conventional and sterile ways of life that the more favored groups adopted and set up as the dominant fashions of behavior. And out of that vitality of the Negro way of life and way of expression came jazz.

So far, jazz has only existed in short forms. For jazz to become a major factor in the future of American composition, its possibilities in extended form would have to be explored more than has been done to date. Jazz now is largely the expression of a particular mood throughout one piece. But the great works of music have expressed myriad moods.

"For this variety and magnitude of mood to be accomplished, great forms are necessary. So far jazz has not produced these. We have not as yet heard a concentrated jazz work of twenty to thirty minutes duration. And once we do, whether that work will still be called jazz, I don't know.

Have the possibilities of jazz been fully exploited as yet? I don't know that anything can ever be said to have been fully exploited. We never know what we've never seen, and the fascination of creativity is that it produces something the existence of which we haven't suspected. To close the doors, therefore, on the possibilities of any idiom would be presumptuous. ▲▲▲

HI-FI

(Continued from page 7)

overture. As the first blaring octave nearly plastered me against the wall I felt like Koussevitsky, who conducted it, must have felt. It was tremendous. Mightn't it be even more so? Of course. So I turned up the volume. That made the brass a bit ragged, this disc being an old 78, so I turned the compensator setting from flat to AES. That softened the stridency somewhat, but it also cut down on the bass, so I boosted the bass control. Fine, only all that bass made the speaker cabinet vibrate, so

I cut in more treble. That made the entire orchestra, which was now halfway through the overture and threatening to storm all the way through the cabinet, sound too thin, so I boosted the bass some more. The speaker burst into a gargantuan gargle that left me momentarily frightened and helpless, so my wife rushed past me and turned every dial in sight until she found the one that put the quietus on Mr. B., Mr. K., and company.

That was the beginning of it all.

From a music lover I graduated, if that's the word, to a sound-checker and dial-twiddler. I stopped playing records all the way through; I couldn't get past passages I thought should be improved. I never did play our new recording of the Beethoven Violin Concerto beyond the first few grooves that hold the tympani. I fattened these drums up with more bass, thinned them out with treble, boomed them up and damped them down all along the volume line, tried them on this compensator

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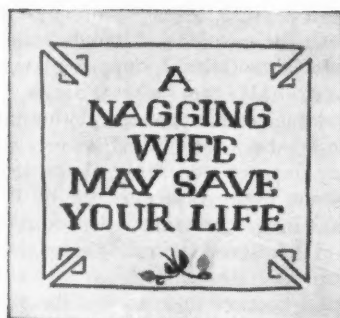
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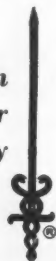


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setting and that one. Why? Because I never could decide how I liked best to hear them. No matter how I heard them, I wanted to hear them another way.

Thus it went, all through our record library. Griffes wrote a beautiful *Poem for Flute and Orchestra*, but I turned it into an *Exercise for Amplifier, Speaker, and Five Dials*. I found myself surly with Ravel because, when he scored Moussorgsky's *Pictures at an Exhibition* for orchestra, he combined brass and percussion in a stinging *forte* that I never did manage to dial through my speaker satisfactorily. He had no business creating such unmanageable noise. And who did Debussy think he was, throwing in all those harp *arpeggios* that are almost impossible to bring out without tipping the rest of the orchestra into imbalance?

The last straw was a large one—a big fat drum note in the *allegro* of Borodin's Symphony No. 2. When I first heard it boom I knew that would never do. A tympanum does not give off just a hollow thud; it has a definite pitch. So I went to work on it. I dialed and twiddled and boosted and damped. I could make it a fatter boom or a thinner one, a loud one or a soft one. But it remained a boom, with no more tone than a bass drum.

"No wonder," said a visitor to whom I was lamenting my problem and who knew something about music; "it is a bass drum."

I repeat, I have given up on hi-fi. It's my own fault. I guess I'm just not adult enough to make intelligent use of all the authority it bestows. I have put my amplifier and speaker and the rest of the equipment in the upstairs hall closet, and I am playing my records on my old conventional radio-phonograph once more. It's a relief to sit there and know that I might as well like what I hear, because if I don't there's only one thing to do: turn it off. It has only the one dial. And it's a pleasure to listen to music again instead of keeping my ears alert for individual instruments or isolated chords or other passages that I think I might improve aurally with a little electronic help. Henceforth, if I want to monkey with an orchestra, I'll buy a stick and join a union. ▲▲▲

QUOTABLE QUOTES

SAYS VINCENT PERSICETTI, composer, in an interview: "Young composers making culture in America now are far superior to those in European countries."

Said Robert Ward, in commenting on his *Euphony for Orchestra*: "Here I lay my neck on the guillotine and pray for the best."

Said a Memphis contestant about a woman competitor in a hog-calling contest: "That fancy training she got from voice instructors won't mean a thing to a pig. She has some fancy throat-throbbing technique, but lacks something in the quality known as squeal appeal."

Incidentally, the woman hog-caller warmed up for the contest by singing for a woman's club tea the day before she had to perform for the pigs. ▲▲▲

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Margaret Maxwell
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MUSIC JOURNAL

WHITE HEAT

(Continued from page 41)

ten, twenty, fifty times before it assumed its final form. He rewrote the "Pathétique Sonata" eighteen times. The fourth movement of the C-sharp Minor Quartet shows six false starts. Such was his desperation for immortal things, and the final results of such travail must have stood out in his consciousness all the more luminously.

Beethoven toiled on the *Missa Solemnis*² more or less continuously for half a decade. He often remarked that this mass was his greatest composition. Never was he so detached from earth as while composing this gigantic work. The "Agnus Dei" is probably one of the most superbly beautiful and haunting tunes that he or anyone else ever conceived. This work cost him more time and trouble than any of his other spiritual children, and there is a movement in the mass marked without accompaniment.³

Final Symphony

For three decades Beethoven carried around in his head germ motives for the Ninth Symphony. The finished product is a feat of genius. In the "Eroica" one seems to discern a heroic form locked in struggle with a huge winged figure. No work so incandescent with Promethean fire had ever been written in symphonic form; no such poignant and lofty funeral march as the second movement had ever been heard. The introduction of the scherzo movement was as epoch-making a contribution as Beethoven ever made to the forms of music. Here one sees overwhelming new phenomena.

We are eternal debtors to Beethoven's deafness. It is doubtful if such lofty music could have been created except as compensation for such an affliction, and the utter isolation which that affliction brought about. Plagued as he was in body and mind, the composer would always flee to that "shadow of a mighty rock within a weary land"—his art. ▲▲▲

² It was begun as a composition to honor the Archduke Rudolph, who was to be made Archbishop of Olmutz.

³ This is the first time in the history of music that singing was marked *a cappella*.



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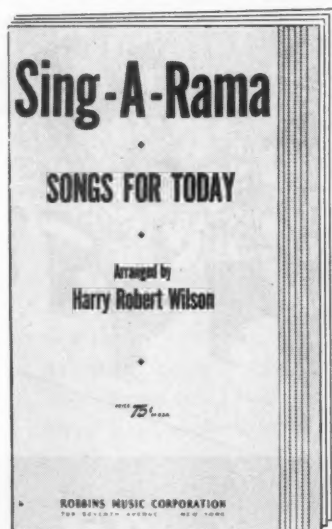
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SOUSA

(Continued from page 34)

comes to him and touches his heart or imagination and means something vital and dramatic till his heart is fired and he sits down and writes his book, or paints his picture, or composes his music."

This inspiration doesn't always come on schedule and people without creative ability sometimes find it a little difficult to understand authors, artists, and composers. In Sousa's case, even an artist friend, Jack LaGatta, found the whole thing very confusing in the instance of one march, "Royal Welsh Fusiliers." In 1930, Marine General George Richards, who had served in the Boxer Rebellion, asked Sousa to write a march dedicated to the famed Welsh Regiment. When Sousa returned to his Port Washington, Long Island, home, he told LaGatta that he had promised to write the march and the artist started making daily inquiries as to his progress. After thirty days of receiving a "no progress" report, LaGatta stopped asking. Several days later when he made his regular afternoon visit, Sousa said, "Remember that march I was going to write for the Fusiliers? Well, I finished it this afternoon."

In utter amazement, LaGatta asked, "How do you like it?"

"I don't know. I haven't heard it yet," was Sousa's reply.

He called his daughter, Priscilla, to play it on the piano and the two men sat on the couch, enjoying a cool drink, while Sousa heard his own march for the first time. The first public presentation of the composition was at the Gridiron Club dinner in Washington when the Marine Band, under Sousa's baton, played the score. President Hoover, who had been in China during the Boxer Rebellion, was visibly moved.

Sousa had a definite flair for living and managed to squeeze several lifetimes into the seventy-seven years of his existence. He had his career, happy homelife, loving family, devoted employees, friends around the globe—and still found time for reading, hunting, fishing, trapshooting and his pets.

"The March King" achieved popularity through his showmanship in conducting as well as through his compositions. And it was with equal graciousness that he conducted for

an audience of children romping and rolling Easter eggs on the White House lawn while he was Leader of the Marine Band in Washington, and years later for adult audiences in every leading country in the world. The applause of his youthful audience in 1889 was as gratifying to him as the sunburst of diamonds which was a gift from the owners of Manhattan Beach in 1894, and the rosette of the French Academy bestowed on him by the French government in 1904. No matter what the occasion or the type of audience, he always put on a show with great enthusiasm. It was not unusual for the Sousa Band to offer twenty to twenty-five encores on a program which had ten scheduled selections.

On March 6, 1932, Sousa went to Reading, Pennsylvania, to attend a banquet in his honor. Before the banquet, he conducted a rehearsal of the Ringgold Band. His spirits were high at the banquet and he made a speech. Some people noticed that his voice seemed a little weak, but blamed it on fatigue. After returning to his hotel to retire, he suffered a fatal heart attack.

His body was carried to Washington, D. C., and lay in state in the Band Auditorium at Marine Barracks, where the funeral services were held. ▲▲▲

(See also the story on "Sousa's Band" by Frederick Fennell on page 44 of this issue.)

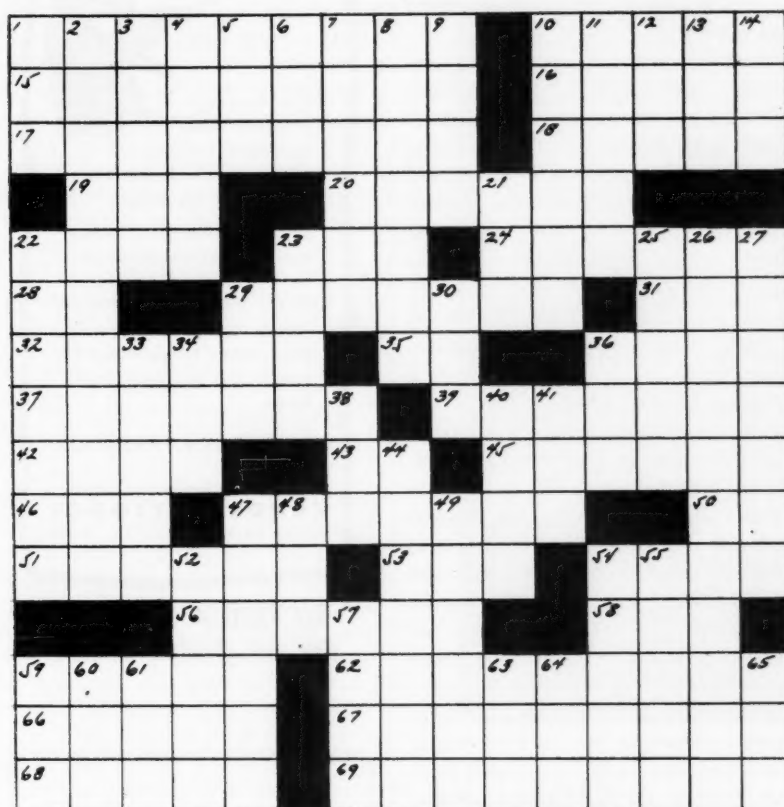
"SYMPATHY"

SPEAKING of soothing people, "Dem Bums," the Brooklyn Dodgers, were the objects of a special fifteen-minute New York radio show. During a losing streak for that team, the station broadcast "Music For the Dodgers," with fitting songs of encouragement and sympathy. The station assured "equal time" to other teams when they need solace.

Baseball and music are also neatly tied for Kenneth Stewart, a twenty-eight-year-old Lincoln, New Hampshire, youth who pursues a musical career in spite of a physical handicap. Although his illness has confined him to an ambulance cot for ten years, he directs his own five-piece orchestra, and even coaches the town baseball team.

MUSICAL CROSSWORD

Evelyn Smith



(Solution on page 80)

ACROSS

- 1 Piece by Schumann
- 10 Rates of speed
- 15 Adler's instrument
- 16 Mountain nymph
- 17 Jazz musician
- 18 Salamanders
- 19 Meadow; poetic
- 20 King of the Visigoths
- 22 Writing table
- 23 to and —
- 24 Consecutive series of eight diatonic tones
- 28 Atop
- 29 Jargons
- 31 Affectedly prim; dialect
- 32 Melody
- 35 Heard in chanty
- 36 Stern of a ship
- 37 French composer
- 39 Spanish city
- 42 Within
- 43 Toward; Latin
- 45 Pertaining to length
- 46 Old English letter
- 47 Dravidian
- 50 First note of scale in solmization
- 51 List
- 53 Abyssinian prince
- 54 At hand
- 56 Where Marguerite goes at end of *Faust*

- 58 Tree
- 59 Eight-part composition
- 62 Favorite accompaniment of street singer
- 66 Tonic
- 67 Longshoreman
- 68 Metronome
- 69 Spent the summer

DOWN

- 1 "— Student Prince"
- 2 With gradually reduced speed
- 3 Bizet composed a suite about this town
- 4 Eskimo boat
- 5 "— Homme"
- 6 Narrow, as organ pipes, German
- 7 Slowing down gradually; abbr.
- 8 Science dealing with the relationship of organisms to their environment
- 9 Noun suffix meaning items of information
- 10 Keynotes
- 11 Build
- 12 Cat cry
- 13 "Princess —"
- 14 Parts of psyches
- 21 Man's nickname
- 22 Bundle of related documents
- 23 Musical end
- 25 Roots of certain plants used as soap in the Southwest
- 26 Obsolete instrument
- 27 Strauss waltz
- 29 — mosso
- 30 North American moths
- 33 Bible heroine
- 34 Past
- 36 Peg for tightening strings on instrument
- 38 Scottish bonnet
- 40 Site of the ancient Olympic games
- 41 London's Old —
- 44 Conducts an orchestra
- 47 Sway
- 48 Northern constellation
- 49 Surgical instrument
- 52 General idea of a musical composition
- 54 Canio's wife
- 55 Modern poet
- 57 Flower container
- 59 Choose
- 60 *Dernier* —
- 61 Dickens' character
- 63 Egg; comb. form.
- 64 Change a motor's speed
- 65 Man's nickname

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New Music Journal Features

All About Music

A column by that famous "tune detective" *Sigmund Spaeth*. Special comments on things musical plus a question and answer service for MUSIC JOURNAL readers. Page 21.

The Latest Recordings

Are reviewed and commented upon by *Norman Shavin*, music editor of the *Louisville Times*. Page 41.



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JOHANN

(Continued from page 11)

it again."

"No," said Johann, "it hasn't been in here."

"Well, no matter," said the principal, "I'll ask Miss Quickasafash. She always knows where things are." And with this he gave two mighty hops and landed back in the school office, leaving Johann with his tail slightly drooping, and wondering what was really fundamental in a music program for young animals, and also thinking how handy it would have been if Mr. Confusem had been a lady kangaroo with a built-in pocket for his pencil.

Not long after this first interruption Johann had a second visitor. This one, however, did not stop to knock, but flew right in and perched on the corner of his desk. It was Mr. Freeandeasy, the blue jay who taught fifth grade and who was an advocate of self-expression in its broadest sense. Some of the more experienced staff members had confided to Johann that Mr. Freeandeasy's classroom was rather chaotic at times; indeed he occasionally had to fly up to the light fixture to dictate the spelling words, since his little students were in the habit of climbing the walls. However, with a little experience he would probably settle down to a middle-of-the-road philosophy. This was his first year of teaching and he was aglow with enthusiasm and theories. When he discovered that Johann was writing a music curriculum, he was quick to offer his services. "Fun," squawked the blue jay dramatically, "make sure that all the little animals have fun with music. That's the important thing. Don't pin them down with boring details until you are sure that the time is right. 'Readiness' is the key word. If you ignore 'Music Readiness' you may drive them all away from music for the rest of their lives."

At this moment there was a loud crash in a nearby classroom and Mr. Freeandeasy said, "I guess my little students have arrived." And away he flew. Mr. Johann jumped to catch the papers that blew from his desk in the wake of Mr. Freeand-

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easy's hurried exit, and kept muttering to himself, "Fun, that's the thing, fun, always have fun."

After two such forceful visitors, Johann needed a little rest, so he strolled down the hall to get a drink of water. On the way he met Miss Longlongago, the turtle, who had been teaching seventh grade for many years. She slowly turned around to bid Johann "good morning," and then to ask him if he were coming to visit her class that day.

"No," said Johann, "today I'm writing the music curriculum. A curriculum is a very long and difficult thing to write, as you well know, so I won't be coming to visit you."

Extracurricular

"It's just as well," said Miss Longlongago, "because I can use some extra time for arithmetic. As a matter of fact, Mr. Johann, when I was a student all the music was taught after school. It was extracurricular, and then we had all our school time to learn to read, and to write, and to do arithmetic. Ah, those were the days. No fads and frills. Just good, plain, down-to-earth learning. Why don't you just form an after-school music club? Then you wouldn't have to write a curriculum at all." Johann's tail hit the floor with a bang, his eyelids drooped, and he was about to answer, when, once again, that still, small voice within warned him to hold his peace.

When Johann returned to his office, a small friend was waiting for him. It was Ricky the raccoon. He was in first grade, and musical from the tips of his small ears to the end of his beautiful ringed tail. Whenever Ricky could find an excuse to leave his classroom he would come upstairs to visit Johann. He climbed up on Johann's lap, and asked his usual question: "What are you doing?"

"Well," said Mr. Johann, fondly stroking Ricky's smooth furry back, "I'm making plans for you, and all the other little animals in Merryville. I'm thinking of all the wonderful things you can do with music."

"Oh," said Ricky, "I can help you with that. I know the best thing of all to do with music."

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*Omitted through error in our list
of textbooks under the heading*

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"And what might that be?" asked Mr. Johann, wondering if he only imagined that he saw the same glint in Ricky's eye that he had beheld in Mr. Confusem's eye, Mr. Freeand-easy's eye, and Miss Longlongago's eye.

"Just sing 'Jimmy Crack Corn' all day long," said Ricky with spirit. Johann laughed and his tail started to ascend again as he asked, "And why is that such a wonderful thing to do?"

"Because," answered Ricky, "when we all sing 'Jimmy Crack Corn' together it makes me feel all happy inside, especially when we clap our paws on the chorus." And Ricky demonstrated with so much zest that he almost toppled off of Johann's lap. Johann considered this a very fine answer, and with a little hug, sent Ricky off on his travels again.

By this time, Johann had decided that his office was not the proper place in which to write his curriculum. One might as well try to compose poetry in the Merryville railroad station. So he gathered together his notes, picked up his hat, and headed for home. Besides, at home he had many books on Education, and surely these would clear up the conflicts between fun and fundamentals, and extracurricular and "Jimmy Crack Corn" that were buzzing around in his mind.

It's Elementary

The first book that Johann picked up was a very big one titled *An Overview of Elementary School Music*. In it he read this: "Elementary school music is a very fine thing and should be found in all elementary schools." Much too theoretical thought Johann. I'll try another. The second book was a medium-sized one titled *A Practical Approach to Elementary School Music*. In it he read this: "All children should learn about whole notes, half notes, quarter notes, eighth notes, and sixteenth notes in the second grade." Much too rigid, thought Johann. I'll try just one more. The third book was a very small one titled *Creative Elementary School Music*. In it he read this: "Every music program should reflect the school community which it serves, should meet the needs of that community and use the resources of that



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community to the end that music will become a dynamic expression of its human, social, cultural, and intellectual values." This was just right for Johann. It's true that he had to read this statement over several times, but each time it seemed to become a little clearer. This was the inspiration he needed. Merryville's music program must suit Merryville.

It's Finished

This time, when he picked up his pencil it danced merrily over the pages and didn't stop until the music curriculum was all finished. My, how beautiful it looked, and how proud he felt. He was so happy someone who would care as much about it as he did. And then he thought of exactly the right one—the school superintendent. So off he scampered with his briefcase under his arm.

Johann knocked three times on the superintendent's door and heard a big, friendly voice roar, "Come in!" Johann opened the door and there sat the superintendent at his desk. He was a large, handsome lion with a warm smile and a very beautiful flowing mane. His name was Mr. Bonjour. At the beginning of the year Johann was rather awed by him because he was so big in comparison to the new music supervisor. But when Johann learned that Mr. Bonjour loved music, and that he loved little animals even more, he forgave him for his size. Nevertheless, when the little squirrel was visiting the lion, he always puffed out his chest and fluffed his tail so that he might make as fine an appearance as possible. Johann sat down and proceeded to read the curriculum to Mr. Bonjour. "All little animals," he began, "should learn about our musical heritage. They should hear the great music of the past and make the acquaintance of the composers who wrote that music."

"Good!" roared Mr. Bonjour.

"All little animals should have an opportunity to express themselves through music: to dance to music; write songs; and think their own thoughts while listening!"

"Very good!" roared Mr. Bonjour.

"All little animals should become musically literate and learn to use a simple musical score."

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"Excellent!" praised Mr. Bonjour. "All little animals should sing together and play instruments together."

"Exceedingly sound!" commended Mr. Bonjour.

"And all little animals should live in a classroom and a school that is a dynamic musical environment, so that they will all absorb music to some degree and make it a part of their lives."

"A very comprehensive job," roared the lion with vigor. "Now you may go and put it into practice."

"Oh, but there is one more thing, Mr. Bonjour."

"And what is that?" asked the lion.

"Well, we will need some new equipment to work with." And Johann opened his briefcase and started to tug at something inside. He tugged and tugged until he began to turn purple, and then the lion began to tug, and together they extracted a huge scroll. "This," said Johann, "is the list of things we will need."

"And a mighty list it is," roared the lion. As he began to read from the top of the scroll, he dropped the rest of it and it rolled down from his desk, out the door of his office, out of the school, down the street to the town square, and around the square four times. The lion followed, reading each item carefully, and Johann followed the lion wondering what his answer would be. As Mr. Bonjour started around the square for the fourth time, he began to read aloud:

Autoharps, records, songbooks four,
Phonographs, music paper, pogocellos,
more,
Drums and cymbals, tambourines six,
Bells and triangles, xylophones with
sticks.

Conga drums, bongo drums, cowbells
and maracas,
Pitchpipes, the round ones, to encour-
age tra-la-la-las.

Books about composers, books about
a song,

All these things for animals in Merry-
ville belong.

Then the lion sat down and looked Johann right in the eye. "I think," he said slowly in his deep voice, "that we can manage it."

"You mean," said Johann in his high excited voice, "that we can get everything on the list?"

"That is exactly what I mean," roared Mr. Bonjour. "Well, bless my soul!" said Johann. "Well, bless my soul!"

An Order

Back to the office they raced, and Mr. Bonjour buzzed for all six of his secretaries. They went to work immediately on the orders. There were pink slips, blue slips, green slips, white slips, and purple slips. Some were marked RUSH, some were marked HURRY UP, and some were marked RIGHT AWAY, PLEASE in bold letters. The next morning seven large trucks rolled into Merryville and all the big animals stood by the curb to watch them go by. Johann heard one mother mouse whisper to her husband, "That's the new music equipment for the schools."

"My," thought Johann, "news certainly does travel quickly in this town."

All the principals, even Mr. Confusem, had cleared out a big closet in their school so that Johann would have a place to put all the shiny new things, and all the teachers stood around just waiting to begin to use them. Miss Quackworthy almost waddled off with a big, red

drum for her little animals without signing for it, but Johann caught her by the wing just in time.

That evening there was a big harvest moon in the sky. Johann was peering at it through his telescope, perched on his favorite high limb of his favorite tree. As he looked at the beautiful autumn sight he was thinking about his music program. It seemed that everybody had taken an interest—the teachers, the administrators, the parents, and the children. Mr. Bonjour, Mr. Confusem, Mr. Freeandeasy, Miss Quickasaflash, even Miss Longlongago—everyone had offered suggestions and helped in some way. This spirit of working together was probably the surest indication that the new curriculum would one day be a reality, and that all the little animals in Merryville would become music conscious. As Johann put his telescope away and slowly made his way home in the moonlight, he felt happy inside, and began softly to whistle "Jimmy Crack Corn." ▲▲▲

MUSICAL NAMES

Mana-Zucca (*I Love Life*) derived her professional name from the more prosaic Zuckerman. . . . Ira Gershwin's earliest lyrics were signed "Arthur Francis," combining the names of his brother Arthur and his sister Frances, now Mrs. Leopold Godowsky, Jr. . . . Vernon Duke is almost equally well known as the symphonic composer, Vladimir Dukelsky. . . . Domenico Savino, former factotum of the Robbins-Miller-Feist "Big Three," appears in the Schirmer catalogue as D. Onivas. (Figure it out for yourself.)

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A CRITICAL CRITIC

NORMAN SHAVIN

IF the popularity of classical music declines, it will be easy to lay the blame where it belongs—on the music critic. He is already partly to blame, for many laymen who look to him for guidance, in return get a turned-up snoot.

It is not the critic's opinions about music which will earn him honors for sabotaging this art. People have a way of deciding for themselves whether or not they like a piece. No, it won't be what the critic has said that will do the damage; it will be how he said it.

Some critics feel that music is so mysterious and technical that it must be described in terms more complex than the music itself. They have not learned that even Einstein's theory can be stated in simple language. Some critics, when they write about music, indulge in flights of prose in an attempt to appear erudite. This often merely camouflages the fact that they don't know what they're writing about. They get bogged down in their own adjectives.

The net result is threefold: (1) critics make themselves appear assinine; (2) they do a disservice to music and to the helpless reader who tries to wade through the quicksand of words; and (3) most importantly, they frighten away would-be devotees to the cause of good music.

What these critics do to them-

selves is poetic justice and no concern of mine, but what they do to music and its patrons is inexcusable.

Contemporary music has offered these critics new worlds to conquer. Sometimes modern music is obscure, and patrons need all the help they can get to understand it. But the critic, playing on the helplessness of the patron, lets himself go in an orgy of obscure writing.

Let me give you an idea of some meaningless jargon which I have culled recently from reviews. First, the quote; then, in parentheses, my own interpretation:

Mysterious ambulations (Ghostly footsteps)

Inebriate play (A drinking game)

Ethereal in resignation (Heaven-happy about calling it quits)

Dogged chromatics (Like the doggie in the window)

Lambent euphony (I pass)

Boozy minuet of Beethovenian insistence (Was Ludwig drunk again?)

The sense of synthesis that flourishes (I'm against all sin)

Blending the ethical with the philosophical and the political with the artistic subtly pervades (Has anybody seen my dictionary?)

Ingenious visual counterpoints to Mozart's seraphic score (Oh, my aching baton)

If there needn't have been violence, there ought to have been cross motion (Or at least a fist fight)

Truncated melodic fragments (Somebody lost his head)

Now what does all this mean to Joe Doakes? Joe got home from the office after an argument with the boss. His wife took him to a concert to relax. Joe consulted the newspaper the next day to get a better idea of what had happened at the concert. He read the music critic's review, but when he got to "lambent euphony" and "dogged chromatics," he threw in the towel. The next time his wife suggests a concert Joe is likely to say, "Nuts to that! Turn on the TV set. I can understand Sid Caesar."

Yet Joe is the guy who is helping many orchestras use black ink on their balance sheets instead of red. He doesn't know a cadenza from a viola. He may be willing to learn, but some music critics brush him aside simply by writing in a manner that is affected and a language that is obscure.

Stuart Chase, in his meaty book *The Tyranny of Words*, makes an effective plea for simpler language everywhere. He claims there is often noise without meaning in writing. Take this propaganda phrase, he suggests:

The Aryan Fatherland, which has nursed the souls of heroes, calls upon you for the supreme sacrifice which you, in whom flows heroic blood, will not fail, and which will echo forever down the corridors of history.

He suggests further that we substitute the word "blab" for each meaningless word. His result, in the phrasing above reads:

The blab blab, which has nursed the blab of blabs, calls upon you for the blab blab which you, in whom flows blab blood, will not fail, and which will echo blab down the blabs of blab.

You might try the "blab test" on your next bit of reading, or the next music review you come across.

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FROM OUR READERS

Editor,
MUSIC JOURNAL:

I just have to write you again and thank you for the September issue of MUSIC JOURNAL. Each issue, which I read from cover to cover, is consistently fine, but this one issue hit me right between the eyes. Every single article is timely and provides a wealth of actual and intelligent knowledge of our musical problems and situations in which we find ourselves today.

Congratulations to you and the editorial staff.

Cordially yours,
Ada Holding Miller, President
National Federation of Music
Clubs

P. S.: Of course we love Sigmund's Spaeth's "All About Music". Delightfully informal and informative as well.

Editor,
MUSIC JOURNAL:

I take this means of expressing to you my appreciation for your fine magazine MUSIC JOURNAL. The wide scope of musical interest covered by

the JOURNAL as well as the aptness of the advertising material makes it a periodical unique in its field.

I have been especially interested in the well written articles of Virginia Harter, Fay Templeton Frisch, and Dorothy G. Knowlton in the September issue.

Dorothy Knowlton, by the way, won first prize in our California MTA contest last year with a song cycle entitled "Machine Age Lyrics." It was performed at the Pasadena convention last June along with two other winning compositions.

Yours with sincere best wishes for the continued success of the MUSIC JOURNAL, I am

Lola B. Wilkinson,
Chairman of Composers &
Authors Projects of the
California Music Teachers
Association

Editor,
MUSIC JOURNAL:

I always enjoy the articles in MUSIC JOURNAL. In the September issue I was thrilled to see Fay Frisch's "Challenge to the Piano Teacher." I think she knows how to express vital facts.

I hope that you will publish more articles concerned with the current trend to vitalize the piano teaching profession.

Sincerely yours,
Marjorie J. Sellers,
Phoenix, Arizona

Editor,
MUSIC JOURNAL:

I received the October issue of MUSIC JOURNAL and want to extend my congratulations to you on an excellent comprehensive job, especially in the book section. This is a needed service to the entire profession.

Sincerely,
Margaret Harrison,
Pittsburgh, Pennsylvania

Editor,
MUSIC JOURNAL:

My heartiest congratulations to you on that wonderful book section in the October issue. It is of tremendous help to all of us in the music profession.

A Private Piano Teacher,
Cleveland, Ohio

BEAT THE BAND

(Page 39)


DRUM	F I F E
DRAM	R I F E
DRAT	R I T E
BRAT	R O T E
BOAT	R O B E
BOOT	R U B E
BOON	T U B E
BORN	T U B A
HORN	

SOUSA AND CIGARS

On one occasion after Manila, when the March King and Admiral George Dewey met at the Oriental Hotel at Manhattan Beach, Sousa offered Dewey a fine Cuban cigar with his (Sousa's) picture on the wrapper. Sometime before, the manufacturer had sent him a sample box, requesting permission to use his photograph on the label which encircled each cigar. Since the quality of the tobacco was excellent, Sousa granted permission and placed a large order with the Cuban company. Dewey accepted the proffered cigar but insisted that, in return, Sousa must try one of his. The band bore Dewey's picture, but the manufacturer was the same! The two illustrious gentlemen spent the rest of the evening smoking each other's cigars — same brand.

T	R	A	U	M	E	R	E	I		T	E	M	P	I
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D	E	S	K		F	R	O			O	C	T	A	V
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S	T	R	A	I	N		Y	O			P	O	O	P
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P	R	I	M	E		S	T	E	V	E	D	O	R	E
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